THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XVII., No. 433. NEW YORK: SATURDAY, APRIL 16, 1887. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

Another Article for the "Herald" to Copy—Critics Waiting to be Put On for a Trip—Editing Mr. Bennett from the Club, Theatre and Cafe—Some Cases in Point—Something Unique in New York Journalism—The Relation of the Actor to the "Herald."

The New York *Herald*, I see, has copied a portion of the article that I wrote in THE MIRROR of last week.

Now let us see if the *Herald* will copy this article.

I said through your columns that the editor of the *Herald* could not afford to have a personal controversy with me about dramatic criticism.

My reason for that assertion is simply this: While Mr. Bennett believed himself to be editing his paper for years, I have repeatedly edited him from the club, the theatre and the café.

I say this with no intent to disparage New York journalism, for there is not another paper or another editor in this city that could be so edited.

It was the result of his own imbecile system; for while every other paper has retained competent men of good judgment and made them responsible in their positions, the *Herald* has employed relays of literary ruffians whose only recommendation was that they could be made to say anything that the editor wanted said.

The vast horde of heelers that have drifted through the *Herald* office during my journalistic career in New York, most of them giving a kick at some honored actor or worthy dramatic enterprise as they passed, is too great for enumeration. But the result of their work has been to make the dramatic and musical criticisms of the *Herald* a byword and a jest throughout the entire profession of actors both here and in England.

If you look down Ann street any fine morning you will see a line of drivers in rough clothes standing round the door of Mr. Bennett's stables. They are critics waiting to be put on for a trip and get a whack at something. After they get their whack they take their bell punch off and go and stand in the sun, waiting for another assignment.

The editor of the *Herald* has a theory that he can keep his department independent and immaculate in this way.

I have written criticisms, sketches, feuilletons and editorials for the *Herald* without ever being on its staff. Indeed, to get them into the *Herald* it was necessary that I should not be on its staff—it being understood that that position ends all hope of appearing in print. I do not say that my contributions to the *Herald* were well written. If they had been they would probably not have appeared.

It is sufficient for my present purpose that they did appear, and I dare the editor of the *Herald* to sit down beside me and let me turn the pages of his files. I will agree to tell him how the articles were written if he will agree to tell me how they got into the *Herald*.

What were his heelers good for?

I remember that on one occasion a gibbering Connaught man, having been sent by the *Herald* to review the first-night of an old English comedy, said that "he didn't think it would run, for it bore no evidence of originality or staying power." This so maddened the management that it made an onslaught on the *Herald* establishment, and the editor in charge advised the complainants to prepare something and bring it in. Instantly the management came to me. I prepared it and it went in. I met the Connaught man at the theatre not long after, and complimented his paper on the article, asking him who wrote it.

"I did," said he.

I think he travelled on my brains for about two weeks, when his bell-punch was taken away; he was suspended in favor of a Wicklow man, and was never heard of afterward.

Everybody will remember the beautiful Lillian Moulton who made her debut at the Academy of Music. She came warm and fresh from society to the boards, and she created so genuine a furore that the late Albert Weber, piano-maker, determined to engage her for a concert tour to advertise his piano. He came to my house, told me his scheme, and asked me to go and see the lady and prepare a biography of her. It was a perfectly legitimate transaction. The lady was an estimable and worthy artiste; I admired her very much, and I charged Mr. Weber $500 for writing her biography.

When the work was done I said to him: "I have a capital idea. Why don't you print this in the *Herald* first; then get it up in pamphlet form and boldly announce on the title page, 'From the New York *Herald*?'"

He looked at me in amazement. "Impossible. I can't get it into the *Herald*."

"Nothing is easier," I said. "Take the manuscript up to Mrs. Moulton; tell her to put on her best clothes, get into her carriage, go down to the editor of the *Herald*, and tell him she wrote it."

That is exactly what was done. But before it was done the wily manufacturer cunningly interpolated several puffs of the Weber piano.

While I was congratulating Mr. Weber on his tactics a Kildare man who had been musical critic of the *Herald* for over a week came up. Mr. Weber praised the splendid article on Moulton, and asked who wrote it.

"I did," says Kildare, promptly.

This is one instance out of fifty that I can give you of how the *Herald* is worked.

Don't talk to me about being on the staff. The best operating point is on deck, on the turf or on a "toot."

Parepa Rosa at one time was very much afraid that a Fingal's Cave man would be sent to criticise her in a new role. She winced, like everybody else, at brutality and ignorance.

I said to her: "There are two ways of meeting the difficulty. If there is an intelligent man connected with the paper, send word to the editor that you don't want him to do it. That's one way. The intelligent man will be sent. The other way is to write the article yourself for the unintelligent man, and he'll turn it in as his own."

Now and then a scholar and a gentleman has been selected by mistake to do this work for the *Herald*. His career was usually much shorter than the heeler's, for the simple reason that his own manhood rebelled. There was O'Kelly for example, and the late William Stuart. Both these men have said to me at different times when they were sent to write reviews of worthy dramatic performances: "You are quite right; the effort is a noble one and ought to be encouraged; but you know what the *Herald* is—my instructions are to give it h—l."

I think this is unique in New York journalism. I have been connected with the press of this city twenty years, and I fail to recall a single instance of it outside of the *Herald* office. On one or two occasions during my twelve years under Manton Marble he asked me to forego severe criticism of certain parties, because they were personal friends—as he had a right to do, and I cheerfully complied. Mr. Dana, of the *Sun*, never did even this. He consistently held that personal friendships had nothing whatever to do with a courteous expression of judgment on the actor's public efforts. Mr. Pulitzer, who has differed radically from me very often in his opinion of performances, has always conceded my right to express my opinion as a dramatic expert. Something of the same comity and *noblesse oblige* obtains on the other daily papers with a single exception.

The relation of the actor to the *Herald* is that of a man standing in a passing mob and receiving a kick from every wretch as he goes.

To a man like myself who has for years assisted impotent *Herald* reporters over the critical stile when they have been lost in this field; who on more than one occasion has written their articles for them, and instructed them that it was not tragedy they were witnessing but burlesque; to the man who has seen the criticisms written over the club table by inebriated sports—there cannot be much danger in discussing the methods of the paper.

Charles Mathews once said to me in the Lotos Club that he thought the men on the *Herald* wrote their criticisms with their heels.

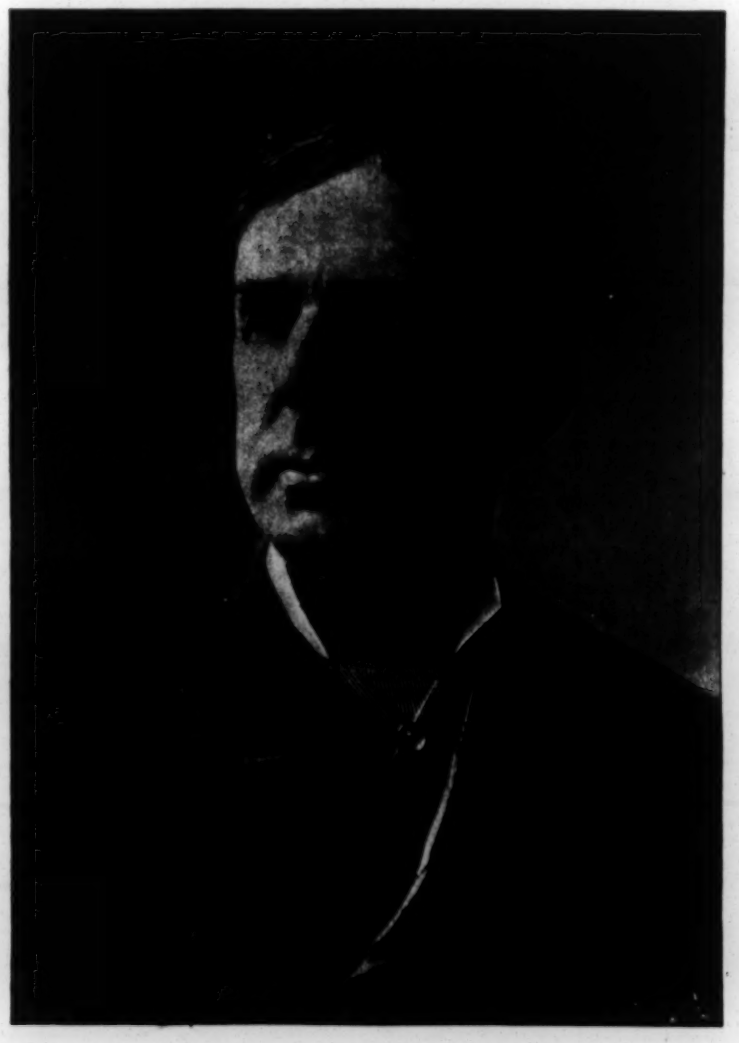
He came very near the truth. The inspiration, however, was not in their own heels, but in the heel of the editor.

There was a time when the shillelah of the *Herald* made every actor tremble. That time began to wane about three years ago, when a western cyclone struck its circulation and penetrated the very joints and marrow of its "servant girl ads." I am proud to have been on deck when that breeze came up.

Mrs. Bowers did not care so much for the blackthorn club as did poor Janauschek. Somehow it didn't hurt so much as formerly, and then it was known, I believe, that while the fellow who puffed Violet Cameron had been promoted for it, the ruffian who reviled Janauschek had gone to editing an obscene paper and had been indicted.

But personal reminiscences of the crowd will take up too much space. I should have to tell of the critic who came up like the morning star when Led Astray was produced, was slapped in the face the next morning, and then sadly set forever; of the illustrious youth who fired the Ephesian dome at Wood's and gave the plot of Fazio, remarking that he thought "it was stolen from the French;" of the musical genius who invariably wrote up the wrong programme at the symphony soirees. The whole city is strewn with their fragments, and they wander about trying to get the profession they have abused to get them up benefits.

NYM CRINKLE.



THE LATE JOHN T. RAYMOND.

A Pleasant Surprise.

The hundreth performance of The Old Homestead at the Fourteenth Street Theatre was celebrated on Tuesday night after the performance by a regular old-fashioned supper party, Managers J. W. Rosenquest and E. A. McFarland acting as cateurs. Among the jolly party of almost fifty were Denman Thompson, Mrs. Colville, Mrs. Rosenquest, Jerome Eddy, the Homestead company and the representatives of many newspapers. The table was set in the kitchen of the Old Homestead, and the menus were in the form of a "supper schedule." All of the delicacies of the Hub and New England were spread upon table. The little affair was a complete surprise to the company and the star.

Orthoepy.

Garibaldi. This proper name occurs very frequently in John A. Stevens' new play, and is pronounced by all the members of the cast as though it were written *bawl* instead of *bal*. The proper sound of this *a* is far from being that of *a* in *all*, *talk*, etc.; it comes very much nearer being that of *a* in *man*, *can*, etc., though a trifle broader. The sounding of the *a* of the third syllable like *a* in *all* is most offensive to the Italian ear.

Dominie. Mme. Ponisi seems to be the only one in the cast of The Dominie's Daughter at Wallack's that pronounces this word correctly. The *o* is not long as in *dome*, but short as in *domicile*.

Immediately. Mr. Bellew seems to prefer Walker's pronunciation of this word, though it is now considered antiquated.

Bellew. The correct pronunciation of this name, if I am correctly informed, is not bel*lew*, but *bel*-yu; the first, not the second, is the accented syllable.

Rout. Miss Vernon has some authority for pronouncing this word, when it means an assemblage of people, *a la Francaise*; but there is more authority for Anglicising it and pronouncing it just as we pronounce the verb *to rout*. It is always better to keep every foreign sound out of our English, when we have any authority for doing so. Foreign sounds are always more or less disturbing. The merit of a translation, for example, is always judged, in some measure, by the absence of everything that reminds the reader of the original.

Disinterested. Mr. Whiting errs in accenting the fourth syllable of this word. The second is the syllable that properly receives the accent.

In Miss Dauvray's company, as elsewhere, the misplacing of accents is now comparatively rare. Not so, however, the misplacing of emphases; they are abundant everywhere.

> But you, who take
> Such pity on the deer, *whence* follows it
> You hunt more costly game?

As in grammar, so in elocution, it is the thought that always determines. Would Mr. Payson emphasize *how*, if one were to change *whence follows* to *how comes?* Hardly. Mr. Payson should have read these lines thus:

> But *you*, who take
> Such pity on the *deer*, whence *follows* it
> You hunt more *costly* game?

Mr. Rodney played havoc with his author when he emphasized *miracle* in the lines:

> The maid
> In simple honesty I must pronounce
> A miracle of virtue, well as beauty.

There might be something in the context to justify this emphasis, but there is not. Mr. Rodney should have said: A miracle of *virtue*, well as [of] *beauty*.

> I'll *ask* thy pardon, though I never hold
> Communion with thee more.

Not so. Mr. Whiting should have read: "I'll ask thy *pardon*."

> *Partaking* of your hospitality,
> I have overlooked good friends I came to visit.

Not so, Mr. Sothern. The word *hospitality* was the word to dwell on.

> At sixty-two, to be in leading strings,
> Is an old child—*and* with a daughter, too!

Had Mr. Wheatleigh any reason for giving *and* such a whack? None, I opine. He should have whacked his daughter, tripping over *and with a* quite lightly.

> I marry now, to please my vanity,
> A *man* that is the fashion.

Oh no! If Miss Vernon will reconsider this, she will, I am sure, read: "A man that is the *fashion*."

> Why, what an air
> The fellow hath! A *man* to set a cap at!

If Miss Dauvray had touched *man* lightly and had emphasized *cap* strongly the thought intended would have been doubly easy to seize.

In some important particulars the utterance of Miss Dauvray and of Mr. Sothern is much to be prefered to that of the other persons in the cast of The Love Chase. They are more natural, which of all things is the most difficult thing to be, when we speak the language of another. Artificiality is within the easy reach of every one, dunderheads and all.

ALFRED AYRES.

At the Theatres.

LYCEUM THEATRE—THE LOVE CHASE.

Sir William Fondlove.....Charles Wheatleigh
Wildrake.....F. H Sothern
Trueworth.....Joseph E. Whiting
Waller.....Frank Rodney
Neville.....William Payson
Widow Green.....Ida Vernon
Lydia.....Adeline Stanhope
Constance.....Helen Dauvray

It is several years since Sheridan Knowles' comedy, The Love Chase, was acted in this city; it will probably be several years before anybody meddles with it again. On Monday evening Miss Dauvray brought it out in a careful and rather handsome fashion, but the audience found it a tiresome piece and a tiresome performance.

Miss Dauvray must be credited with good intentions. We honor her for her ambition, pluck and energy. But we cannot in all cases commend her judgment. The present instance is one. The Love Chase is not, in the modern sense, a good play. Its plot has been worked over by recent writers so as to be more acceptable to the present taste. It was at first at best a cheap and artificial perversion of the main incident of Shakespeare's Much Ado. Its shelving cost the public no special enjoyment, and its revival gives it no particular pleasure. The language is stilted, the characters elemental and crude. Its boasted passage of sprightly writing, the description of the hunt, has been outstripped by Boucicault in Lady Gay's famous speech on the same subject. Here was a case where the originator was outshone by the plagiarist.

The part of Constance does not suit Miss Dauvray. It is not the sort of character to which her personality or her art are adapted. There was an insincerity in her gaiety, a silliness in her teasing of Wildrake, and a confusing suggestion throughout of Nineteenth century manner and accent. There were some clever hits, however, in the personation, notably the scene with the gawky Squire in Act I. In an autumn wig and the full-skirted gowns of the period Miss Dauvray presented a charming picture.

Mr. Sothern was extremely good as Wildrake. This young man's versatility and intelligent appreciation of humorous contrast are marvellous. He has with every new part given greater demonstration of exceptional ability. Both as the normal Wildrake and as the lisping, ambling town transmogrification of that personage he was delightful.

Mr. Wheatleigh was a trifle shaky in the lines of Fondlove, but he and Miss Vernon played their scenes capitally. Adeline Stanhope in Lydia had a part diametrically opposite that she essayed in Walda Lamar, and her ingenuousness and youthful sincerity were charming.

The other parts were fairly handled. The comedy was nicely staged.

* * *

FIFTH AVENUE THEATRE—THE GOLDEN GIANT.

Alexander Fairfax, the Golden Giant.....McKee Rankin
Jack Mason, a gambler.....Robert Hilliard
Duncan Lemoyne.....Nestor Lennon
Max Wayne.....J. Winston Murray
Bixby.....Charles Stanley
Tyson.....Luke Martin
Jim Lone.....Ah Wung Sing
Bessie Fairfax.....Mrs. McKee Rankin
Ethel Gray.....Daisy Dorr
Mrs. Bo gs.....Louise Dickson
Jack Mason Fairfax.....Little Ollie Berkley

Hail to the Rankins and their admirable company! A large audience had gathered to be bored by a supposed-to-be conventional mining-camp drama. They remained as interested and enthusiastic spectators to the end. True, it was a stereotyped mining-camp drama; but the theme was well treated. Here are the ingredients—you will easily recognize them reader: Rough but honest miner; free-and-easy gambler; pale and interesting heroine, in a peck of trouble, and out of place in her surroundings; villains of deepest mining camp dye; drunken confederate—debased lawyer; sturdy landlady; hoyden of the camp, rough and uncultured, but honest and pure—plot always hinges on her; boy—always enacted by a little girl, because little girls are generally smarter than little boys;—*and a Chinaman*. "Well, there you are," as "Gawain," our London correspondent, would say. A slight variation, but still in the swim. Narrow is the field in which the dramatist of the mining camp can delve—the gamut is run in the characters of the foregoing group.

Here is the plot of The Golden Giant, the best play of its class now before the public, not even excepting My Partner. Alexander Fairfax and his partner, Max Wayne, are successful in locating a paying "lead"—The Golden Giant. Wayne returns East for his wife (Ethel) During his absence her mind has been poisoned against him by a villain (Duncan Lemoyne), and she disappears. The husband believes she is unfaithful, and is driven to insanity and dies. The wife, in an endeavor to seek seclusion in the far West, becomes accidentally acquainted with the honest but rough Fairfax, whom she marries. The villain Lemoyne, who covets the mine, produces the first husband's twin brother and palms him off as the simon-pure No. 1. Then the stool-pigeon, the lawyer (Bixby), gives away everything, and with very little feint at gunpowder the villains depart.

Now, there isn't anything very great in this plot; it is the admirable all-round cast that calls for extended notice. Lead off with the bill as it stands: McKee Rankin was a beau ideal miner of the middle-aged type. His loving regard for his sister Bet, the hoyden of the camp, was touching. As the fond husband and doting father he took the whole audience into camp. "Distinct hits" were numerous all through. Robert Hilliard gave a clean-cut performance of Jack Mason, the gambler. He presented a jaunty picture of the transplanted Bowery-ite—shiny hat, spit-locks and all. He did not overact or make the part offensively prominent, but was quiet, easy and manly, and therefore effective. There was a blending of the serious and comic in his work that moved the audience alternately to applause and laughter. In the thankless part of Duncan Lemoyne, polished villain, Nestor Lennon was rather stiffish, but pulled through acceptably. As Max Wayne, the double, J. Winston Murray helped along the villainy. Charles Stanley's acting as Bixby, the rascally and besotted old lawyer, was a gem of the evening. His cringing attitude, the fumbling of his well-worn hat, his quiet, unobtrusive, but very marked byplay—all stamped the artist and sunk the identity of the actor. In the last act, when in the delirium of drink he betrays his confederates, the most blasé first-nighters were thrilled by the intensity of the actor, and the burst of applause was the most spontaneous of the night. Luke Martin never does anything badly; he was amusing in the small part of an Irish miner. Ah Wung Sing, a real live Chinaman, created much merriment as Jim Lung He was recalled after his romp with little Jack. Fairfax. Mrs. Rankin's Bet Fairfax, hoyden of the camp, won everybody. Her reception as she came on the scene, fishing rod and fish in hand, was a tumult of enthusiasm. Her description of the catching of the fish—smacking of Lady Gay's description of the chase—won a hearty round. She romped through her part with the most engaging abandon. Now and then there was a touch of pathos that moved the onlookers. Altogether it was a very breezy performance. Daisy Dorr, as Ethel Gray, afterward Mrs. Fairfax, shared the griefs of the Golden Giant. Her work was very clever, especially in the third act, where she was confronted by the villain who claimed her as his wife. Louise Dickson was excellent as Mrs. Boggs, an arms-akimbo, scolding landlady. Little Ollie Berkley, a remarkably intelligent child actress, was pert and chipper as Jack Mason Fairfax, aged seven. She seemed to speak her lines with a knowledge of their meaning, and there was an absence of the parroting so usual with tots of the stage.

There were several recalls of principals on the scene, and the curtain calls were too numerous to detail. It was a wild night in the matter of enthusiasm, and everybody was up in G in praise of the play and the players. The author was called after the last scene. He bowed his acknowledgments, but spake not. The scene painter deserved recognition, but the programmes did not reveal his identity.

* * *

The Ivy Leaf is this week's bill at the Windsor Theatre, and a large house attended the opening. The special features were the songs of Eugene O'Rourke, who has a rich and melodious voice, and T. F. Kerrigan, the Irish piper. There is nothing new to say of the play or players. They are not strangers to these columns. Next week, A Parlor Match.

* * *

The melodrama of Meg Merrilies was presented on Monday night at the Union Square Theatre by Mme. Janauschek and her company before a large and well-pleased audience. The play is pretty enough in its way, and quite interesting as a specimen of how completely the adapter of one of Scott's best novels has managed to leave out the genius and spirit of Sir Walter and miss the really dramatic situations, with the exception of Dominie Sampson and the powerful character of Meg Merrilies. It has been traditional with most actresses to render the leading role as if Meg were some weird and mysterious creation. Janauschek shows her power and originality in its presentation under the light of a purely human phase of nature, superior to those superstitions of the vulgar which give to the Gypsy race their petty opportunity The character in her hands is a complicated one. The old Gypsy shows an undying affection for the lad she nursed and protected in earlier and happier days; an unswerving loyalty to the family which had once afforded a shelter to her; grief for her children; the exercise of sovereign power over her tribe; a rude religion and fearless courage. In other words, a character of natural virtue as modified by a life of wanderings, hardships and the sight of wild crimes. To say that Janauschek presented this with a startling power and artistic completeness of detail is only a just and modest tribute to her abilities. The audience was liberal in according to the artiste the applause she had so well earned.

The Dominie Sampson of E. A. Eberle attracted much attention and repeated applause. It was the Dominie of the novel, rendered with singular fidelity, and in the passage of his refusal to quit Lucy Bertram in her misfortunes, he rose to pathetic power. George D Chaplin, too, in the role of Dandie Dinmont, scored a success by a close attention to the model of the great novelist. A. H. Stuart and James Carden were colorless and spiritless in the roles of Henry Bertram and Colonel Mannering, while Giles Shine, although clever, quite mistook the role of Gilbert Glosson, rendering the rascal lawyer rather as a bold villain than as the subtle, insinuating, secret schemer that Scott depicts him. Miss Marston Leigh, who is really a clever artiste in vigorous roles, did not seem to fit that of a lover, and seemed, moreover, to be humorously conscious of the fact—so that, as Julia Mannering, there was a curious tinge of the comic element. Lavinia Shannon looked pretty and was graceful as Lucy Bertram.

* * *

The Gypsy Baron pitched his tents at the People's Theatre on Monday night. A fair-sized audience were highly pleased with the opera, and the principals were generously applauded. Laura Bellini, as Saffi, sang exquisitely, and received three encores in the beautiful aria in the last act. In form and feature, and with flowing ebon tresses, she is the ideal Zingara. Lydia O'Neill, as Arsena, sang charmingly in a light and sweet soprano. Helen von Dornhoff was effective as the old Gypsy. Harry De Lorme, as Sandor Barinkay, sang his numbers with feeling and expression. Signor Taglieri gave a fine rendition of the part of Ottocar. Jacques Kruger, as Kalman, the pig-dealer, had the laughing propensities of the audience fully under his control. Gustavus F. Hall was a good Count Carnero and Fred Urban was a realistic Count Homonay. The choruses were well balanced and sang with a precision and effect bespeaking careful training. The marches and evolutions of the lady hussars were executed with the rhythmic motion of undulating waves washing the shores of a Summer sea. The opera was finely staged. Next week, Mrs. John Drew in Sheridan's comedy, The Rivals

* * *

The old Black Crook packed Niblo's on Monday night. The best features of the entertainment are the operetta ballet, the Tissots and Ducnan the ventriloquist. Combining as it does the element of spectacle and variety, the management are enabled to ring the changes upon it to an unlimited extent, while the original dramatic department has happily become well-nigh obliterated.

* * *

Held by the Enemy was played before a good audience on Monday at the Grand Opera House. The acting of Misses Dillon and Kidder and Messrs. Kellerd and Dickson was enjoyed and applauded. The piece has never been better played nor more warmly received by an assemblage in this city. Next week, Hoodman Blind.

* * *

At Dockstader's we still find minstrelsy popular. In this establishment there is worthy representation given to this branch of amusement, just as in another direction Mr. Pastor continues to the fore as the metropolitan representative of refined specialty entertainment. The prosperity of both places is gratifying.

* * *

Pat Rooney and his daughter Kate and their clever company drew a large house at the Third Avenue Theatre on Monday night. Pat's Wardrobe was the bill, and hilarity ran riot during the evening. Of the support, A. J. Talbot, as Crullers, the coon, furnished a big share of the fun. Next week, Monroe and Rice in My Aunt Bridget.

* * *

The 300th performance of Erminie was celebrated on Tuesday night at the Casino with great *eclat*. The theatre was packed with people, many of whom had paid double and treble prices to speculators for their seats. The operetta was applauded as if every gem were being given for the first time, the souvenirs were voted charming, and everything went off most auspiciously.

* * *

McNooney's Visit will give way next Monday to Cordelia's Aspirations at Harrigan's Park Theatre, a revival that will unquestionably stimulate business and give the closing weeks of the season a touch of extra hilarity.

* * *

Jim the Penman goes to Washington on Monday night next. Meantime there is nothing to note about the progress of the current Madison Square play except that Mr. Presbury was relieved of his temporary place in the cast on Monday by Alexander Salvini, who acts the part of the Baron very acceptably, giving a different performance from Mr. Lemoyne's.

* * *

Nat C. Goodwin and Big Pony have been entertaining good-sized gatherings at the Bijou. The piece will keep on until Dixey's engagement in Adonis begins.

* * *

John Gilbert having fully recovered enables Mr. Wallack to put on Young Heads and Old Hearts next Monday. The Dominie's Daughter is merely a pretty little play, devoid of strength and artistic color; hence the brevity of its career despite the patriotic flavor of the whole production.

* * *

There was a celebration at the Fourteenth Street the other night when The Old Homestead had its hundreth performance there. Mr. Thompson will go on until June with his successful run.

The Musical Mirror.

METROPOLITAN—LA TRAVIATA.

Violetta.....Mme. Patti
Germon.....Signor Galassi
Alfredo.....Signor Vicini

A few weeks ago the chronicler of THE MIRROR wrote a mournful article, in manner of obituary, or threnody, or what you please, concerning a Farewell Season of Mme. Patti. But as he touched up his copy and put in his saddest adjectives his face wore the gentle calm of a tempered sorrow, tinged with a quiet tone of sardonic humor. In reality he didn't believe it was Mme. Patti's last season, and he didn't believe that she believed it. There are good things to good to be wasted, and Patti's voice is one of them.

The song that gushes from the throat
Is ample compensation,

sings the poet. Patti sings, firstly, because she has to. The song is in her, and must come out. Secondly, if the exercise of her talent were not, in itself, abundant compensation, each note of her notes is exchanged at the box-office into a gold and silver equivalent which might tempt the most weary or misanthropic musician to melody. Nowhere is this equivalent more generous and prompt than in New York. And so, all things considered, perhaps we need not take the little lady's dread of sea sickness and longing for her Welsh chateau, and all her other little coquetries, with a too painful literalness. Let not the boxes of the Metropolitan be draped in mourning for yet a while. There is still a possibility—her own denials to the contrary notwithstanding—that we shall hear her syren tones in another season, or seasons, and the final demise of Italian opera is not yet

Of course the peerless prima donna's voice and execution show some sign of waning. She is a phenomenal woman, but she is mortal, and there must come a time——! So far the signs of decadence are slight. A little lack of brilliancy and fulness of tone, a little more care in phrasing, a little more sobriety in stress and force, a slight occasional wavering of intonation—this is all that may hint to an attentive ear that the greatest singers must have their Autumn, and that the Patti of to-day is not the Patti of thirty years syne.

But apart from these slight, and hardly noticeable, traits, what wonderful singing it was on Monday last! Such exquisite ease and finish of execution, such purity of tone, and such beautiful correctness of phrasing—the whole guided and enlightened by an unfailing refinement of taste which is Patti's peculiar birthright and which stamps her what she is—the greatest *natural* singer of the day. It matters comparatively little what she sings; even the comparatively thin and trite measures of Verdi's Traviata take an unwonted grace and freshness under the magic of her interpretation. The musical connoisseur would almost be better pleased to hear her run the scales of an elementary instruction-book, than to listen to the finest strains from the voice of an inferior singer.

Galassi, as Germon, gave most valuable assistance. His splendid voice and simple, genuine method were most effective in the fine air, Para come un Angelo, and the familiar Di Provenza il mar, il Sol, and he to some extent divided the honors of the evening.

Vicini, as Alfredo, was obnoxious. He executes with some ease, but acts ill, and his dry, forced quality of voice and dreadful intonation make him most unpleasant to listen to. The chorus were rough and noisy according to good old time honored tradition, and the orchestra had little chance to show its merits in the thin and monotonous measures of the score. The symphonic opening of the fourth act, however, was very daintily played.

But of these or other details the audience seemed to take little heed. The occasion was primarily and solely an ovation to the *diva* The house was packed to the roof, the boxes blazing with jewels and the most gorgeous of undress toilettes, while all around the upper galleries a fringe of eager "standees" blocked the aisles, craning their necks to catch a view of the stage, and threatening to topple over on the audience below. Of course, Patti was applauded to the echo. The floral testimonials absolutely streamed down the main aisles—if flowers ever stream—and little Signor Arditi got more than usual gymnastic exercise in hoisting over the footlights masses of blossoms measuring nearly ten feet in circumference and weighing, presumably, as many pounds. On one of her repeated recalls the *diva* suddenly appeared before the curtain dragging the smiling little conductor, and then, with a hasty gesture of something like encouragement to a speech, shot out of the door at the wings like a flash, shutting the slide in Arditi's face as he attempted to follow. It was a bright, funny little bit of Patti-esque high comedy, and amid the roar of laughter and applause which ensued, the embarassed leader managed to slip away—speechless.

* * *

Von Suppe's sparkling operetta, A Trip to Africa, had a reproduction at the Standard on Monday. The piece is so well-known here that it would be superfluous to do more than allude to the fact that the book is pitiably poor, one of the thinnest and silliest of a school never notable for cleverness or wit. On the other hand, the music is exceptionally bright, warm and pleasing. It is well scored and has a certain snap and "go" about it which make the lack of a good text only the more to be regretted. Much of it is written with a laudable ambition and high aim, which makes it worthy of true *opera comique*, such, for instance, as the beautiful duo in the second act, "The Fower I Gave Thee," and sundry fine effects of chorus and ensemble.

The noticeable feature of the present production is the excellence of the solo cast which is quite phenomenally good. In running back over the history of operette in New York we have to strain our memory to recollect anything so fine as an ensemble comprising five artists of such merit as Lillian Russell, Oudin, Madeleine Lucette, Zelda Seguin and Riley, to say nothing of the subordinate roles, which were all satisfactorily filled. The spoken dialogue luckily takes up comparatively little time. What there was of it was somewhat lightened up by the fun and clever antics of Mr. Ryley, who is always dry, quaint and tasteful, even in his buffoonery In the music, while all did well Lillian Russell and Oudin naturally shone supreme. We do not remember ever to have heard Miss Russell to better advantage. Her beautifully sweet, silvery, flexible voice and refined method made her singing as much of a delight to the ear as her fine personality to the eye. If she could only get over a bad habit of flatting on one or two of her upper notes and do her runs and rapid *fioriture* with a trifle more of neatness, her operatic work would defy criticism. Moreover, in her spoken lines she has the great advantage of a very clear and refined enunciation—a merit of no mean value

Oudin made an admirable Prince. He acts like an amateur, to be sure; but the dramatic part of his role is of minor importance. He has a handsome stage presence, with a really charming voice, a high, sweet, ringing baritone of almost tenor range, and sings like the artist he is. A peculiarly dainty feature of his execution is his way of singing tenor register with a fine, clear head tone, which yet never passes into falsetto.

Zelda Seguin's voice and method show signs of wear—as why should they not? But she knows her work thoroughly, is always arch and pretty, and acts as Buchametta with spirit, humor and taste. Madeleine Lucette as Tessa was substituted at the last moment, it would seem, for Louise Parker, originally billed for the part. She sings nicely, and is especially fresh, graceful and pleasing in her action and appearance.

Charles Dungan was an acceptable Miradillo, and the minor roles—exceptional merit in Vienna opera—were all well sung.

What with pretty chorus-girls, gay dresses and effective scenery—especially the Nile overflow and sunrise effect—the whole representation of Monday evening was bright and pleasing to a most gratifying degree. A series of such productions would raise the standard of operetta in New York far above its present level of mediocrity. To the present enterprise music lovers will wish a long run and standing room only.

* * *

The assisting artists of the Patti Opera company gave a popular concert at the Casino on Sunday evening with great success. As not unusual with Casino Sunday concerts, there were some variations from the earlier announcements. Mme. Scalchi, who had been hoped for, was not on the programme, and Signor Abramoff came in at the opening of the second part instead of the first. The artists present, however, did more than creditably. Galassi sang his airs from Verdi and Rossini with all his beautiful richness of tone and almost more than usual refinement. Novara, who in old time had a bad habit of singing out of tune, was charmingly correct and pleasing in his ballad, "The Sailor's Adieu," and his *basso profundissimo* was most effective in the inaccessible depths of the fine air, Quisdegno, from The Magic Flute.

With the popular verdict which gave M. Guille a triple recall it is impossible to agree. He has a radically bad way of making his tones and his voice is dry and throaty. He never utters a good, clear note without desperately forcing it; in plain English, he squalls. But precisely this violent sort of thing passes with a popular audience for dramatic fire, and M Guille accordingly seemed to carry off the honors of the evening.

Gertrude Griswold has decided faults of method, and her voice is rather colorless and thin, but she sang Temple's ballad, "An Old Garden," with charming taste and feeling. Mme Novara, who seems to have a sweet and flexible, though light, voice, appeared oppressed with nervousness. She sang Arditi's lively Bolero with good finish, but about as much volume of sound as might have been produced by a lively mouse behind the wainscot. Abramoff, Migliara and Corsi, with Mlle Valerga, all rendered efficient assistance in a varied and interesting programme which should have comprised seventeen *morceaux* but was really extended to double the number. The recall fiend rages ever more fiercely at the popular concert. His manifestations are complimentary, certainly, but occasionally inconvenient, especially to such of the audience as have to catch out-of-town trains. A few of these victims, including the present chronicler, were thus forced to lose the fine sextette from Lucia—a loss to be deplored.

The McVickers' Season.

Horace McVicker, associate manager of McVicker's Theatre, Chicago, spent a couple of days in the city last week. To a MIRROR reporter Mr McVicker said:

"My principal object in coming East has been to meet Eugene Tompkins, of the Boston Theatre, to arrange for a production at our house of Pettitt's English sporting drama, A Run of Luck, which is to be produced at his theatre Sept 19

"Regarding the season at our house, I can say that we have had a very good one. In point of fact it is judging from what has been done up to last week, the biggest year's business we have had since 1881. As you are aware, we don't close the year round. The Madison Square Theatre company plays a long engagement during the Summer, and we open the regular Fall season on Sept. 12 As for next season, we are booked as far ahead as we want to be."

The Giddy Gusher.

I believe I will knock off all work hereafter the 22d of February, and not go into the traces again till the first of May. In the first place I always catch that beastly Spring cold; and in the second place, all the budding and sprouting and throwing out of roots and springing of shoots and uneasiness of nature is reproduced in my soul. The instant I find a few noble-minded editors who will go on with the salary without the copy I shall put this high resolve into execution; for certainly the months of March and April are trying ones to your Gusher. She doesn't try doctors since she went round with a Spring cold to her favorite physician and found him taking foot-baths, hot gin and mustard-plasters for one of his own. She prescribes for herself.

* * *

One often hears of Job's comforters, but one struck your suffering contributor last night. He is a gentleman of leisure and color, and his principal occupation is bringing clothes home after his industrious wife has done 'em up. He found the Gusher in bed.

"De Lawd! de Lawd! Am you sick?"

"As if I couldn't be, as well as any one else. Put the clothes in the other room."

Pretty soon he sneaked back.

"What 'pears to be the matter?"

"Awful cold."

'Dem coles is runnin' into amnonia all roun'. Better done be perty karful; youse de kine dey goes hard on; de big 'uns jest melts away."

"There's considerable to melt yet. You can't scare me, Pontius Pilate."

"I hope youse got prepared."

"Prepared for what?" I asked.

"Done got your soul ready."

"Everything is packed and strapped for sudden journeys," I said.

Pontius lingered. I've made myself solid with the lazy cuss by a careless use of quarters.

"I don't spose you'd try it, but ef you would I've got a lucky penny would cure de wust coughs an' coles. You jest put this in your mouth an' hole your breath while I count a hunderd."

* * *

Then he produced a gangrened old copper that I'm convinced was the original Washington cent. But I set him counting "a hunderd" to see if any one wouldn't be dead when he said "ninety-nine" and broke him up at "fifty," so he got bewildered and told me "so near dissoluteness" as I was, it was "perilsome to make fun." He assured me his aunt, who died of asthma last Summer, only got relief when she had that cent in her mouth. "Her breath got so bad nothing relieved her but the penny."

"Take it to the Star Theatre next week," said I, "and take yourself off with the wash."

* * *

The poor old darkey trotted away; but this morning the blackest boy I ever saw brought me this letter. It's a darling:

"rispected lady. Now is the cepted time his promises is to them who seeks him nock an it shell be opened to you without mony, an without prize man is cut down like gras and kummeth up in the afternoon there was 25 cents extry I forgot for that spread i say these few religus words, hopin to press you with some religus sence miss merrit sybella washes for want so bad as you are. las wensday an shese ded enough today in the middle of life we are in deth in case you git no better me an my wife wishes youde leve us] the carpet I shook that you ant usin 2 dollars an 25 cents is the full bill respectfully yours." I presume Pontius will watch the obituaries with interest to get his carpet.

* * *

Among those notices I found to-day a verse of poetry that seemed to open with a clear comprehension of the situation. It accompanies the advertisement of a man's death, and begins—

Free at last from all temptation,
Needing now no watchful care.

Put away his little night-key. I have nothing to offer; that couplet tells the whole story. The hand that wrote it was a daisy at going through pockets and punctuating Caudle lectures.

* * *

How many people in this country love dogs! I have had as many as twenty letters from persons who were pleased to hear of my dog family when I wrote of 'em the other day. Perhaps there are as many interested in birds. I won't own a bird, having a superstition on the subject; but I will take care of any number for my friends. Over a year ago a lady brought me a mocking-bird from Virginia. Not a note did it sing all that Winter, all last Summer, all last Winter, and this Spring I said: "Dick, you are getting a living under false pretences. If you don't sing by May I'll let you loose to get on as you can." One night a month ago I had just heard the clock strike three, when dear and sweet and loud there came a strange song from the next room. "No one of the canaries can be doing that," said I, as I crept out to the door. There sat Dick on one leg, in the moonlight, his blessed old mouth open and he singing his heart out. He's been at it ever since, but three in the morning is the operatic hour, and the rest of the hotel is going crazy. His example is infectious; the canaries can't stand it over an hour; so at four the whole business is under full head and I'm in my glory.

* * *

Not only does a mocking-bird imitate other birds in song, but in behavior. I notice that when a canary in his vicinity eats, Dick goes to his food box. When the other bird plumes himself, Dick flirts his feathers in a great way. As Dick would never bathe, I bethought myself of his trick of imitating. So down beside him went a very cleanly little canary. The canary went straight to his bath the minute it was put in. Dick followed suit. For the first time he began to throw the water in his big dish round with his head. Finally he went in up to his neck. He stuck to it so I became frightened, thinking he was committing suicide by drowning. As long as the canary lingered about his bath so long Dick stuck to his, till he was so water-soaked and heavy he couldn't bear his dripping body to his perch.

From that day to this the bath is his favorite resort, and I think he'd be pleased if I put him in an aquarium.

* * *

Speaking of a bird and an aquarium, I saw something very funny once in which those two took part. A lady friend owned them both. The bird was a parrot, and the aquarium a good sized, well-stocked article. Some one got out of a Boston rocking-chair suddenly. It went back kerplunk into the glass bowels of Mr. Aquarium, and in a moment half a barrel of water and a couple of quarts of mixed fish were floating about the floor. There were several present; we all mounted on chairs and screamed for help. To the rescue came Polly off her perch. She climbed down a curtain, seized an eel and carried it to a place of safety on a high and dry sofa. She braced the flood and tackled a little alligator, shouting "Fire!" every time she opened her mouth. It was one of the most amusing accidents I ever witnessed. I never think of parrots that I don't get mad with myself at a lost opportunity.

George Slosson, the billiard-player, said to me: "I've got the greatest talking bird I ever heard, but he makes such a row in the saloon I've had to put him in the cellar."

In an instant I made the usual proposal to take the best care of him in return for his society. A few hours thereafter I heard a great commotion in the street, and there, with a mob behind him, was a man, a cage and a cockatoo—a big, magnificent bird, who knew more and talked more than any bird I ever knew. Not only was his vocabulary very large, but his cleverness in using it was almost human. In the morning he'd shout: "Come, come, climb up. Have breakfast. Cocky wants coffee. Cocky wants to chew." If any one went out it was "Good bye—come again—drop in—so long—over the river—hurry up!"

When one entered he was very polite—always asked 'em what they'd have, and if they said water, it was, "Have it straight?" Touch the padlock on his door and he immediately began: "Want to come out—want to come out." A lady sat near him one day. He reached out, snatched her hat off her head, and dragged some of its trimming into the cage, saying, calmly: "Cocky wants to chew."

* * *

As long as one sat beside him and said something to him occasionally he was a delightful companion; but leave him and he set up the wildest shrieks that ever startled his native woods. I dashed at the cage one day and said: "You beast! I'll wet you with water." As I turned away, in a voice full of ridicule he said: "I'll wet yer with water. Oh, Lord! Catch on; wet yer with water Come again; you're a dandy; wet yer with water."

I was ashamed of my rudeness and so expressed myself, when he asked me "what I'd take" and offered to shake hands. An exclamation always caught him. The cook had a baby, and she never got up stairs that it didn't cry. When she heard it she'd always say, piously, "Damn that kid!" Cocky picked the phrase up and when practicing his parts of speech would once in a while say it. One evening a most decorous old maid dined with me, and a straight-laced old beau came to escort her home. As she put on her gloves, she complained of the make. "They are wretched kid," said she. "Damn that kid," said Cocky. And the old fellow believes to this day Priscilla Perkins swore before him.

* * *

Oh, that blessed cockatoo! The chumps of neighbors were crazy because he orated far into the night and offered advice to milkmen of a profane kind as early as 4 o'clock in the morning. So I sent him back to Mr. Slosson, and have regretted him ever since. The last words I ever heard him say were when I bade him good-bye and said: "I hope they will be good to you, dear Cocky, and you'll like 'em as well as you did me."

"Like it like hell!" replied Cocky. "Want to come out!"

Oh, dear! If I had him now I'd be a happy

GUSHER.

Anent Hoodman Blind.

"We shall close the season of Hoodman Blind on April 23 at the Grand Opera House," said George J. Appleton, business manager of that company, to a MIRROR reporter recently. "Our business has been very good indeed, and there is nothing at all to complain of in all the time we have been out. We opened a season of twenty-five weeks on Sept. 27, and are now playing a supplementary season of three more. Of the twenty-eight weeks fourteen have been played in and about New York, and all of our return engagements have been to larger receipts than the first.

"Although last week at the People's Theatre was somewhat lighter than the others, it was still the best Holy week business the house had done in many seasons. Our largest week was the second we played at the Grand Opera House, but as we play there again next week, it may be beaten. Altogether our business augurs well for Frank Perley and Joseph McCadden, who take the play for next season, and I think they will make big money out of it."

Gossip of the Town.

This is a portrait of Amy Lee, who has held a prominent place in Edward Harrigan's company for two seasons and is re-engaged for a third.

James W. Powers has been engaged for the Casino Company.

F. Federici will have a benefit at the Bijou Opera House on April 24.

Mrs. W. H. Murdoch has been engaged for Agnes Herndon's company.

Having closed his season with Kate Forsyth, Maurice Drew is disengaged.

It is said that The Kindergarden will be put on for a Summer run at a city theatre.

Bijou Fernandez will shortly star in a play entitled Peggy, the Fisherman's Child.

Charles Hawthorne, the well-known costumer, returned from Europe last Friday.

Joseph Reynolds has been re-engaged for his old position with Mrs. Langtry for next season.

W. H. Turner and R. C. Varian have been re-engaged for Henry T. Chanfrau's company for next season.

Henry French will remove his business establishment next week to No. 28 West Twenty-third street.

It is rumored that Mrs. Langtry will begin an engagement of several weeks at the Fifth Avenue Theatre on May 2.

Augusta Van Doren will appear in her new play, Charlotte Russe, at the Park Theatre, Boston, early next season.

The Hanlons are so well pleased with Ben Stern's advance work that they are not likely to part with him for some time.

A benefit will be tendered to Jacob Shattuck, the treasurer of the Bijou Opera House, on Sunday evening, May 8, at that theatre.

Melbourne McDowell has been engaged to go with the Held by the Enemy company for the coming Summer season in San Francisco.

William Black will next season manage J. B. Studley in A Great Wrong, which is the lopped title of one of John A. Stevens' plays.

Charles W. Allison, who has been comedian and stage manager for Kate Forsyth all the season, is once more beaming on the Square.

John E Ince has been engaged to support George Learock in the latter's new play, Beacon Lights, playing the part of a Chinaman.

Charles Frew asks us to state that he was never engaged for the Golden Giant production at the Fifth Avenue. He is at home, resting.

Lillian Olcott and her Theodora company are resting for a fortnight. They reopen in Philadelphia, and thence come to the People's, this city.

William Gavin, formerly of Wallack's Theatre, has gone into commercial business, and is having good prospects of success in his new field.

Theodore Bendix has replaced George Towle as musical director of the Kimball-Corinne company. He will compose and adapt music for Corinne.

Carrie Lee has returned to town after thirty weeks with the Lights o' London company. Her husband remains with the company seven weeks longer.

Alexander Comstock has returned to the city after his season with Washington Irving Bishop, the mind-reader, and will leave for Europe on May 1.

Edwin H. Low received a cable yesterday that read: "*State of Nebraska*, with the Wild West Show, passed the Lizard this morning. All well. Will reach her dock in London to-morrow morning."

Little Jack Sheppard will be produced at the Bijou Opera House for the last week of Nat Goodwin's engagement, April 25, with Lillian Grubb in the title role.

George Appleton, of the Hoodman Blind company, will have a benefit at Plainfield, N. J., on April 25. This will be the last performance of the Haworth company.

Clara Morris will begin a supplementry season of three weeks on April 25, ending at the Windsor Theatre May 14. She will be under the management of P. L. Wheeler, and next season will be entirely under the manage of her husband, Fred. C. Harriott.

The following songs are to be sung in the revival of Cordelia's Aspirations at Harrigan's Park Theatre next Monday night: "Just Across From Jersey," "Dad's Dinner Pail," "The Waiters," Samuel Johnson's Cake Walk" and "Wear the Trousers, Oh!"

Edward Harrigan will open his road season at the Grand Opera House, Brooklyn, on May 2 with The O'Reagans. Mart Hanley has re-engaged for next season almost the entire present company, including Johnny Wild, Annie Yeamans, Amy Lee, Emily Yeamans, Annie Langdon, Nellie Wetherill, Harry Fisher, Joseph Sparks, John Sparks, Richard Quilter, Peter Goldrich, Joseph Davis and Billy West.

Stanley Macy and Laura Dinsmore, who have deserted The Kindergarden, will open a short Spring tour in Frank W. Paul's C. O. D., reconstructed by Fred. Maeder and Robert Fraser. J. E. Mitchell, the well known composer, has written numerous songs for the piece. Mr. Paul will manage the tour. During the last two or three seasons Mr. Macy, who is quite a young man, has become a very popular comedian here in the East.

The following people have been engaged by Brooks and Thompson for the Imperial Burlesque company which produces the Arabian Nights; or, Aladdin's Wonderful Lamp, at the Chicago Opera House on June 1: John G. Gilbert, Richard Carroll, Edwin Foy, Alfred Klein, Frank Holland, Louise Montague, Lillie Alliston and Clara Ellison. Rose Beckett will have charge of the ballet, which has been selected from the artists of the Alhambra, London, and the Metropolitan Opera House.

Benjamin Maginley closed his season and his partnership with Gustave Frohman simultaneously on Saturday last. He reports that all bills were paid and that he is still ahead on the year's work. On Saturday night Mr. Maginley will begin a seven weeks' starring season in Inshavogue; or, The Patriots of '98, under the management of Charles H. Hicks, opening in New Haven. Mr. Maginley will be supported by a strong acting and musical company, including E. L. Walton, John Daly, Lizzie Hughes, Mrs. George Waldron, Lillian Billings; the great Irish piper, Pat Touhey; Charles Farwell and George V. Snyder. Merry has painted some very pretty scenery for the play. Mr. Maginley will begin his next season on Sept. 5, and will add a modernized version of The Rag-Picker of Paris, entitled Daddy Jacques, to his repertoire. He has already filled thirty-one weeks.

The Amateur Stage.

THE RIVAL IN THE LANCASHIRE LASS..

Why will amateurs not take warning and leave melodrama alone? At all events, they had better present that type of play at some other place than the Lexington Avenue Opera House, where the paucity of scenery destroys any attempt at realistic stage effects. The unsophisticated auditor who had not been there before probably rejoiced in the prospect of being treated to a perfect architectural dream in the matter of stage setting from the synopsis of scenery copied on the programme from the playbook Alas! he was doomed to disappointment. This was only part of the agony the uninitiated auditor was made to endure; for, to tell the truth, the representation of The Lancashire Lass by the Rivals on Tuesday evening, April 12, was not of an edifying nature. Various members of the cast, who shall be nameless because it was their "first offense," were sadly deficient in their lines. Imagine an actor forgetting his lines in an important drowning situation, and you can form some idea how trying the performance must have been to the nerves and patience of the audience.

There were several exceptions, however, to the general mediocrity and carelessness. Frank Thonger was a competent Ned Clayton, and Harry H. Tilford was humorous and effective in his impersonation of "a party by the name of Johnson," although he occasionally fell into the amateurish tendency of overdoing his role. The Rival announces Goethe's Clavigo for its opening performance next season.

NOTES.

The Arcadian Society of Brooklyn presented The Felon's Bond on Wednesday evening, April 13.

On Friday evening, April 15, the Odette Dramatic Society will present Lady Odette, an original drama by Anthony J. Westerbury, at the Brooklyn Athenæum.

Edwin F. DeNyse, a journalist, who has been unable through illness to attend to his profession for many months past, was given a benefit performance at the Brooklyn Athenæum, on Tuesday evening, April 12. The Merchant of Venice was given, the cast including Ira H. Moore, J. J. Crowley, J. H. Arnold, Paul Dater, Joseph Egard, John Olsen, E. J. Jennings, W. D. De Moore, T. H. Hayden, Alice M. Shepherd, Clara Knowles and Carrie Culver.

Amateurs of San Antonio, Texas, presented Damon and Pythias at the Grand Opera House to a crowded house on March 31. It was given for the benefit of the Belknap Rifles, and was a success in every respect. The acting was unusually fine for amateurs, and as a whole would have been very creditable work for professionals. W. G. Tobin's Damon was well rendered and showed much care and study. He has had some experience on the professional stage. The play was produced under his management. W. L. Herff's Pythias fell short of what it should be, but was very fairly rendered. W. P. Rote, as Dionysius, made quit a hit. Jessie Bell, as Calanthe, and Lizzie Fay, as Hermione, were very good. These amateurs have been asked to present the play in Austin, and will also give it again in San Antonio April 30. The costumes were from C. Brehm, New York.

The Hasty Pudding Club, of Harvard College, appeared at the Concert Hall of the Metropolitan Opera House on Monday evening and Tuesday afternoon and evening in an operetta entitled The Talisman; or, The Maid, the Monk and the Minstrel. The proceeds are to be devoted to the University boat club.

The Gilbert will present She Stoops to Conquer at the Brooklyn Academy on Wednesday evening, April 20.

The League of Amateur Dramatic Societies will present The Honeymoon at the New York Academy of Music on Friday evening, April 22.

A burlesque of William Tell will be given by members of Company I, Seventh Regiment, at the Academy of Music, New York, this (Thursday) evening.

A programme consisting of Delicate Ground, Barbara, and one act of Love's Warfare was presented at the Madison Square Theatre on Wednesday afternoon. The entertainment was a benefit tendered to Ada Ward.

CASINO. Broadway and 39th Street.
Mr. Rudolph Aronson - - Manager.
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
The greatest Comic Opera success ever produced in America.
EKMINIE.
Chorus of 40. Orchestra of 24.
Mr. Jesse Williams, Musical Director.
Seats secured two weeks in advance.

14TH STREET THEATRE. Corner 6th Ave.
Mr. J. W. Rosenquest - - Sole Manager
Every Evening and Saturday Matinee.
STANDING-ROOM ONLY.
Seats secured three weeks in advance.
A MAGNIFICENT PRODUCTION
"Its success was immediate and unqualified."—*Sun, Jan. 11.*
DENMAN THOMPSON,
in a successful continuation of Joshua Whitcomb,
THE OLD HOMESTEAD.
"One of the few substantial theatrical triumphs witnessed in New York in recent years."—*Times, Jan. 11.*
"Such gorgeousness in the way of scenery and stage-setting has seldom been seen in New York outside of Mr. Daly's Theatre."—*Journal, Jan. 11.*

BIJOU OPERA HOUSE, Broadway near 30th St.
MILES & BARTON, Lessees and Managers.
Third Week.
N. C. GOODWIN,
in the new American Opera by A. C. Wheeler and E. E. Darling, entitled
BIG PONY,
THE GENTLEMANLY SAVAGE.
Every evening at 8, and Saturday matinee at 2.

UNION SQUARE THEATRE.
Under the management of J. M. HILL.
MME.
JANAUSCHEK
JANAUSCHEK
as
MEG MERRILIES.
MEG MERRILIES.
Matinee Saturday.

FIFTH AVENUE THEATRE.
Proprietor and Manager, Mr. John Stetson.
TWO WEEKS ONLY.
The favorite artists,
Mr and Mrs.
McKEE RANKIN,
Pronounced success of their new play, by Clay M. Greene, entitled
THE GOLDEN GIANT.
Presented with a competent cast and special scenic effects.
Every Evening at 8. Matinee Saturday at 2.

WINDSOR THEATRE.
Bowery near Canal Street.
Frank B. Murtha - - - Sole Proprietor
Matinees Wednesday and Saturday at 2.
One week, commencing April 11.
W. H. POWER'S COMPANY
in the picturesque Irish drama,
THE IVY LEAF.
See the Eagle's Flight. See the great Irish Dan cers

ACADEMY OF MUSIC.
Matinee Testimonial to Mr.
WILLIAM DAVIDGE,
Celebrating his 50th year of service on the stage.
THURSDAY, APRIL 21, 1887,
Beginning at 1 o'clock. All the theatres will be represented.
Box book open Monday, the 18th. See Sunday advertisements.

DOCKSTADER'S, Broadway, bet. 28th and 29th Sts.
DOCKSTADER'S
MINSTRELS.
A Fresh Programme Nightly,
at 8:30
THE BOODLE JURY,
The Greatest Hit of All:
or,
Chafer vs. The World.
SHARP JAKE
And the Boodle Aldermen.
Everybody gets a seat—50c., 75c., $1.
Special Ladies and Children's Matinee on Saturday.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. French.
Reserved seats, orchestra circle and balcony, 50c.
Every Evening and Wednesday and Saturday Matinees.
William Gillette's successful play,
HELD BY THE ENEMY,
with entire original cast and scenery.
Next week—HOODMAN BLIND.
Next Sunday evening—Prof. CROMWELL.

HARRIGAN'S PARK THEATRE.
Edward Harrigan - - - - Proprietor.
M. W. Hanley - - - - - Sole Manager
Last week of
Edward Harrigan's new play,
McNOONEY'S VISIT.
EDWARD HARRIGAN as MARTIN McNOONEY
assisted by his excellent company of local favorites.
Mr. Dave Braham and his popular Orchestra.
Matinees Wednesday and Saturday.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
Last Month of
Sir Charles Young's remarkable play in four acts, entitled
JIM THE PENMAN.

WALLACK'S THEATRE, Broadway and 30th St.
Mr. Lester Wallack, Sole Proprietor and Manager.
Positive Success.
AN ORIGINAL AMERICAN DRAMA,
By David D. Lloyd, Esq., entitled
THE DOMINIE'S DAUGHTER.
Presented with beautiful scenery and appointments and a great cast.
Wednesday and Saturday matinee.

H. R. JACOBS' THIRD AVENUE THEATRE.
Regular Matinees Monday, Wednesday, Friday and Saturday.
PAT ROONEY
in
PAT'S WARDROBE.
April 18—MY AUNT BRIDGET.

LYCEUM THEATRE, 4th Avenue and 23d Street.
Daniel Frohman - - - - Manager
Evenings at 8. Saturday matinee at 2.
HELEN DAUVRAY and her COMEDY COMPANY
in Sheridan Knowles' great comedy,
THE LOVE CHASE.
THE LOVE CHASE.
Magnificent costumes. Dance arranged by Sig. [illegible]

PROVINCIAL.

BOSTON.

My impression about Ruddygore, after once seeing and hearing, is not altogether favorable; but neither was it in some of the other operas of the Gilbert and Sullivan series, notably in the cases of Pinafore and Patience, so I am not going to express myself too freely just now. I will say, however, that, judging from the standard of other English-written operas, the new candidate is far in advance. I know of no exception. It is only when we judge it from the standard set up in The Pirates of Penzance, Iolanthe, and The Mikado, that it falls short. In some of the operas, Mr. Gilbert has led decidedly; in others, the two have stood neck to neck; but in this Mr. Sullivan has so far distanced his co-worker that he seems almost down to the level of the librettists who have worked with Solomons and even smaller fry. My impression now is, that if the second act of Ruddygore were as good as the first, it would be more of a success as a whole. The first act, somehow, does not promise much, but more than fulfills. The second act seems full of promise, and fulfills nothing. Yet the entire opera is well worth seeing, in spite of all. And for its inherent merits, let alone the fact that it is one of a series of works that have overturned the amusement world, and raised people's anticipations so high that they are more critical than before. Then added to this is the additional attraction of Manager Stetson's mounting, which has been both lavish and gorgeous. I hope to return to the opera again after seeing it once more. Brocolini was not in the cast the night I saw it, which is another reason why I desire to postpone farther remarks. I will say that Helen Lamont as Rose Maybud has quite taken the town by storm. She understands the character perfectly, and gives the audience an understanding also. Charles Reed's Robin Oakapple is also very neatly done in the first act. I did not like him in the second. He seemed to be "fooling" with the Gilbert text. Gilbert's text, as all who understand it should and do know, will stand no "fooling." Sarah Bernhardt appeared at the Hollis Street Theatre in a round of her favorite characters, beginning with Fedora on Monday evening, following with Adrienne Lecouvreur, *Frou-Frou* and Camille once each, and closing the week with three performances of Theodora. Her interpretation in each character was superb, and her support generally was good. Margaret Mather appeared during the week at the Boston Theatre in several of her finest interpretations, including Romeo and Juliet on Monday and Friday evenings and Saturday afternoons, and in The Honeymoon, Leah, Macbeth and The Lady of Lyons at other performances. The performance of Monday evening was for the benefit of H. A. McGlenen, who, after the fourth tableau, appeared in answer to loud calls and made a neat speech.

W. J. Florence and his wife appeared in The Mighty Dollar, Dombey and Son, Our Governor and The Flirt during the week to their usual large and delighted houses.

The Gov'nor was the revived attraction at the Boston Museum, with a strong cast, at the head of which was George W. Wilson as the eccentric old boatbuilder.

Our Minstrel Boys, given at the Bijou Theatre, is a very clever affair, and was well represented by Morris Weston, Charles Foster and others.

Schoolcraft and Coe's Minstrels and Harrington and Johnson's Specialty co. gave the show at the Howard and pleased large audiences.

Gi[illegible]n and Ryan's Muldoon's Picnic Party and Maggie Cline's Variety Magnates filled the Windsor afternoon and evening.

The World's Museum, Austin and Stone's and Keith and Batchellor's gave their usual entertainments.

Resumé.—I thought you killed the compositor who thought it so hard for Manager Harris to be a friendly grandfather; but I see he "set up" my letter of week before last, where he made me speak of Frank H. Doonan. Does this compositor take it for granted that because a man puts on burnt cork he must be an Irishman? I know that the weight of testimony is on that side of the question; but this time it is not so. Frank H. Dowe is the amateur minstrel to whom I refer. The Inter-State Commerce law has gone into effect, and I can get no more passes, so I suppose I cannot go on in person to upset things in your composing-room.—Edgar Fawcett has been at the Brunswick for several days superintending the rehearsals of The Earl, to be produced for the first time on any stage this week at the Hollis Street Theatre, with George Riddle in the leading role. Mr. Fawcett was entertained by the St. Botolph Club Saturday evening.—Helen Standish, who has done some creditable work at the Boston Museum during the past two or three seasons, has resigned from the co., and went to New York last week. She will be heard from, whatever management secures her, as she is painstaking, intelligent and ambitious.—E. H. Vandenfelt will give a reading from Shakespeare, Hood, Poe and other authors, at Chickering Hall, April 19.—Fanny Kellogg Bachert is giving a series of Wednesday afternoon musicals and receptions at the Brunswick. Chopin was the artist interpreted last week.—Fanny Davenport is at the Brunswick.—Charles Atkinson has not secured his entire co. as yet for his revival of Pinafore at the Boston Theatre the first week in May. J. A. Gilbert will be the Deadeye, however, and I know of no better one on the stage. Lou F. Brine will be the Captain, and, as I stated before, J. C. Bartlett will be the Ralph. Probably John Howson or A. W. Maccollin will be the Sir Joseph. Mr. Atkinson is "sly, devilish sly" about his Josephine, and I couldn't find out the name of the one who is to do it.—But now I have got some news: Atkinson's Aphrodite co. will begin an engagement at the Boston Museum Aug. 1.—Peck's Bad Boy comes to the Howard May 16.—Henry E. Abbey and his wife were at the Parker House several days last week, but returned to New York later.—Manager John Stetson is organizing another Ruddygore co. for the New England circuit, the opera has made such a hit in Boston. Among those who will probably be in the cast are Ida Mulle, Vernona Jarbeau, and J. W. Herbert.

NEW ORLEANS.

The Avenue was the only theatre open last week. Mr. Bidwell's theatres, with the exception of the Academy of Music, which reopens this week for the Effie Ellsler engagement, are closed for the season. Faranta shut his, ostensibly on account of Holy Week, but really because he had no attraction booked. The bill at the Avenue was the new stock co., recently organized by Manager Lowden, in She Stoops to Conquer. The co. is evidently a good one, but Goldsmith's comedy was too much for them. I shall therefore delay individual mention until they appear in something more suited to their abilities. Business was fair. Engaged this week.

For years it has been the custom of Manager Bidwell to give the treasurers of his three theatres a benefit at the close of the season. The one tendered to Fred Mauberret, of the Academy of Music, came off last Sunday. Notwithstanding that it was the beginning of the most solemn part of Lent, the theatre was packed by our best people. In recording this, Mr. Mauberret's popularity is not forgotten, but the fact that it was the last appearance of the stock co., must also be remembered. The one act comedietta of A Happy Pair, followed by Henry J. Byron's Our Boys, was the bill presented. A Happy Pair was splendidly acted by Hart Conway and May Brookyn as Mr. and Mrs. Honeyton. The moment Miss Brookyn appeared upon the stage she was greeted with a perfect storm of applause from all parts of the house. It was fully two minutes before she was permitted to speak her lines. Mr. Conway was not so fortunate on his entrance. At the end of the comedietta, however, they were both enthusiastically called before the curtain and Miss Brookyn presented with a magnificent stand of flowers. Our Boys was presented earlier in the season by the same co. with Osmond Tearle and Minnie Conway in the principal roles. On account of their absence Barton Hill undertook Talbot Champneys and Pauline Duffield Mary Melrose. Mr. Hill gave a fair rendition of the part. His voice and stride across the stage remained the same, however. He was made up as a decided blonde. Pauline Duffield was engaged for old women and heavies. She did not make as good a Mary Melrose as Minnie Conway, but she was very acceptable. I spoke of the remainder of the cast some time ago; so it is hardly necessary to do so again. There were lots of flowers and plenty of enthusiasm. The entire co. were compelled to pass in review before the curtain at the end of the second act. At the close of the last act, the audience remained in their seats and fairly howled for the curtain to be raised. This was done, and then began the presentation of flowers, which lasted until every member of the co. was loaded down.

Jetties: Marc Klaw and Baron Erlanger are in town in the interests of Effie Ellsler, who appears at the Academy of Music this week. They are doing some very extensive and novel advertising. On Sunday night the theatre will be decorated with roses from Manager Bidwell's villa at Pass Christian. The entire audience will be photographed and copies presented to the ladies in attendance.—Robert L. Laudry, of Mauge's French Opera troupe, arrived from Havana the other day. He reports a complete fiasco by the co. there. Salaries are away behind, and the artists (?) kicking.—The comedietta of A Happy Pair, played by Hart Conway and May Brookyn at Fred. Mauberret's benefit last Sunday night, was learned in a somewhat peculiar way. The De Witt version was secured, but it was found to be very silly. The original was then dictated by Osmond Tearle, who had appeared in it some years ago.—In my last, I stated that J. B Booth would enter the cast of Jim the Penman at the Madison Square. I was misinformed. Mr. Booth joins the travelling co. of that name which leaves New York in August.—Edgar Selden was greatly taken up with New Orleans and disliked very much to leave. He leaves without his heart, and will return next season to claim it. One of his pictures is on view at a photograph gallery. I tried to purchase it, but the fellow would not part with it, as it was too good an advertisement. He informed me confidentially that that picture is always surrounded by a group of admiring and sighing maidens.—H. C. Brinker, late of Bidwell's co., will open an elocution class during the Summer. Mr. Brinker has had much experience in this line, and should succeed.—Mr. and Mrs. R. E. Stevens and children left for St. Louis last week. Mr Stevens proposes to stay at the Bay for a month or two, when he goes to New York.—The Shakespeare Club are industriously rehearsing Macbeth, which they produce on Shakespeare's birthday.

CLEVELAND.

The joy among the profession in this part of the world over the fact that Lent is a thing of the past is not unalloyed. Easter is here, it is true; but so is the Inter-State law, with all the regulations, clauses, etc., etc., thereunto appertaining. Truly man born of woman is of few days and full of trouble. Manager Hartz added another feather to the many already in his cap by his enterprise in securing the International Opera co. It appeared at his house 6-8, the opera being Faust and Aida. It would be a waste of time and space for me to say anything of this magnificent organization. The mounting of the operas—in fact everything connected with the representation—was superb. The opera house was filled to the doors on both evenings by ultra fashionable audiences, and the engagement was certainly one of the events of the season. The Little Tycoon did a first-rate business despite the fact that it was Holy week. Fred Darcy filled the vacancy caused by R. E. Graham's departure from the co., and did the part of General Knickerbocker full justice. Hattie Arnold stepped into Elma Delaro's place in the cast as Miss Hurricane, and by her fine singing and spirited acting filled it in a manner that left nothing to be desired. R. N. Dunbar, as Rufus Ready, earned several recalls by his capital singing of the numbers that fell to his share. The co. throughout was strong, and the opera was well staged.

H. R. Jacobs' Theatre was occupied by T. J. Farron during the week, A Soap Bubble being presented. From a dramatic point of view, the piece has very little merit, though it served to introduce the specialties of several of the co. Gracie Emmett won considerable applause by her clever imitations and singing. Business was first-class, considering the season.

Gus Hill's World of Novelties was the attraction at the People's Theatre and secured a good share of business. Gus Hill, in his great club-swinging act, and Alberta, the Queen of the Air, were the principal attractions.

This week—Euclid Avenue Opera House, A Tin Soldier; Park Theatre, R. B. Mantell in Tangled Lives and McNish, Slavin and Johnson's Minstrels; Cleveland, Corinne will play a return engagement in Arcadia; People's, Oxygen Burlesque co.

Squiblets: Manager Hartz has secured Mme. Scalchi for the May Festival in this city.—Around the World in Eighty Days, Shadows of a Great City and Dominick Murray will get here on the same date.—The National Opera co. left here Thursday morning for Cincinnati, with two trains composed of six sleepers and fourteen cars of baggage.—Mlle. Alberta, of Gus Hill's co., was presented by her friends here with a gold medal, the presentation speech being made by B. C. Hart.—Adele Paine, of this city, has joined Fred. Warde for the Summer season.—Apropos of the Inter-State bill, may I introduce the following item from the *Sunday Sun*? One Florence had an annual pass, No. 93, over one of the lines entering Chicago, and on being requested to return it, wrote the following to the general manager of the road:

Oh, Ninety-three!
Oh, Ninety-three!
A long farewell, dear pass, to thee.
You go from me to J. B. C—,
My first, my only deadhead P.
And now, my dear old friend J. B.,
When in after years you see
The pass you kindly lent to me,
Just drop a tear for poor Billee,
And d—— the man who passed the B.

PHILADELPHIA.

As might have been expected, business during Holy week, just passed, was, with few exceptions, bad. By far the best business was done at the Walnut Street Theatre, the occasion having been the return engagement of Mrs. Langtry. To secure this attraction Mr. Fleishman paid a certainty, the amount of which has been variously stated at from $4,000 to $6,000. I certainly do not know the exact amount, but I have been informed by undoubted authority that her manager tried to secure the same time at another house, but named $6,500 as the lowest figure. Now, considering that there was no performance on Good Friday, we can get a tolerably good idea of the value of a society star. Mrs. Langtry kindly and wisely treated us to a new repetoire, and appeared as Galatea and as Lady Clancarty. It is extremely difficult to mete out to Mrs. Langtry even handed justice. At her worst she is amateurish; at her best conventional. She certainly possesses no genius, and is not overweighted with talent, but she is full of industry, steadfastness and high ambition. She is praiseworthy in this, that she is not content to pose as a beautiful woman, but, with all the power in her, supplemented by great energy and hard study, she tries to act, and deserves great credit, not only for the effort, but for the result. She does not yet understand the nature or the use of emotional force, and is liable to overact in her strong scenes; but in the quieter passages she frequently disarms criticism. Her Galatea is decidedly the best thing I have seen her do, possibly because there is in it but little to do, Galatea herself having been awakened into being, not into doing. It is true that some of her readings would inflict paroxysmal pain upon the self-constituted censor of The Mirror; but, taking her all in all, we see a woman who is making great progress in the art of acting—a woman devoted to a purpose to further which she is now employing only legitimate means. Apart from the apathy, languidness and seeming indifference of Mr. Coghlan, her co. is remarkably good. This was W. J. Scanlan. J. B. Polk 18.

At the Chestnut Street Theatre Saints and Sinners played to very light houses. The saints had other business during the week, and the sinners did not care for the performance, and I do not blame them for the changes made in the cast since the play was first seen here have been sufficient to destroy interest. This week Joseph Murphy. Return engagement of Adonis 18.

The Main Line, at the Arch Street Theatre, shared in the general dullness. It was just as good, but certainly no better than before, and the best co. in the world could not make it a great play. This week Mrs. John Drew in The Rivals. A Hole in the Ground 18.

At the National Theatre N. S. Wood appeared in The Boy Scout; business fair. This week, On the Rio Grande. Mardo, or the Nihilists of St. Petersburg 18.

Andy Hughes presented a good variety co. at the Central Theatre and did satisfactory business. This week, Tony Pastor. Julene's Mephisto comb. 18.

Forepaugh's Theatre was crowded all the week, the loadstones having been Daniel Gilfether and Jessie West, who appeared in Uncle Dan'l. This week Charlotte Thompson in Jane Eyre. Sam'l of Posen, 18.

Brief Mention: Carncross' was well filled all the week. A burlesque entitled Society Acting; or, Mrs. Brown Potter Langtree, is announced for this week.—Pauline Markham, in emotional dramas, met with but little success at the Lyceum Theatre. This week Dick Gorman, A Cold Day, 18. At the Arch Street Opera House the Little Tycoon still runs, but to lighter houses. George C. Brotherton has purchased Sidney Rosenfeld's In The Swim, and will make of it a musical comedy, but will not produce it this season. The Japanese Village at Temple Hall is very interesting and attracts many visitors.—The Boston Symphony Orchestra gives two concerts this week at the Academy of Music.—The new Director of Public Safety has closed all the dives and low concert saloons here. He declares that music and beer cannot go together.—There is a prospect of a lively war this Summer between two of the large Summer gardens. As previously announced, John F. Zetz is building on the lot adjoining the Casino. The new structure will be occupied by Messrs. Morton and Southwell, late of McCaull's, for the production of light opera. Messrs Forepaugh and Connelly, lessees of the Casino, will offer the same kind of entertainment, and the air will be full of music.

CINCINNATI.

The art of mystification finds no abler exponent than Herrmann, whose week at Heuck's closed with a matinee 9. The attendance throughout, with the solitary exception of 4 (election night), was satisfactory. There was an almost entire change of programme during latter part of week. Harry Miner's Zitka comb. opened 9 (evening) to a splendid audience, and will remain during the week, followed 17 by Beacon Lights.

Tangled Lives, which constituted the programme presented during the major portion of Mantell's engagement at the Grand, was seen earlier in the season at this theatre, and is by no means—if the attendance be any criterion—as popular with our theatre-goers as The Marble Heart, which was presented at the closing evening of the week to the largest audience of the engagement. The star's support was superb, Nelson Wheatcroft, Eleanor Carey and Effie Shannon being recalled nightly. This week Dixey (return engagement) in Adonis, followed 18 by Sarah Bernhardt for three nights. Washington Irving Bishop will fill out remainder of week.

M. B. Curtis closed a fairly successful week at Havlin's 9. This week Frankie Kemble in Sybil. Grogan's Elevation 17, followed 24 by Beatrice Lieb in Infatuation.

The People's Theatre closed another successful week 9, the attraction being the May Adams Specialty co. The current week will be devoted to the Night Owls, an organization headed by Louise Dempsey. The Big Four comb. is billed for a return engagement 17.

Joseph J. Dowling and Saddie Hasson were well received last week at Harris' Museum. This week Ralph Delmore in A Ring of Iron, followed 17 by Daniel Kelly in the Shadow Detective.

Manager Hyam's new cards for current week at the Vine Street Opera House include Emma Leon, Sandiland and Ruthden, Maud Chapman and Gibson and Boyle. Business reported satisfactory.

Between Acts: M. B. Curtis (whose happy faculty of embroiling himself in difficulties is now his most prominent feature) brought suit 6th against Vincent Steinroyd, a member of his co., to recover $1,000 for an alleged breach of contract. The latter, whose wardrobe had been levied on at the instance of Curtis, retaliated by swearing out an attachment against the star's effects in the sum of $200. The matter will come before the court for decisive action 13.—Uncle John Robinson's Circus will open its season in this city 16.—Billy Fennessy, of the People's, will, if the fates are propitious, summer at his old quarters in Mt. Clemens.—The Doris and Colvin Circus spreads its tents here May 5.—One of our local journalists, Harry Mann, of the *Evening Telegram*, has become so enthused over the performance of Babel, the Cowboy Pianist, at the Vine Street Museum, that he has engaged Babel and wife (the latter an excellent cornetist) for a four weeks' engagement in the Ohio interior.—The veteran actor, James E. Murdoch, has been tendered a benefit to be given 23 (Shakespeare's birthday) at the Odeon, with scenes from Hamlet and School for Scandal as the programme.

SAN FRANCISCO.

April 5.

The past week finished in profit to our managers. Roland Reed, in Humbug, crowded the Bush nightly. Red Riding-Hood finished a season of three weeks at the Tivoli. A Celebrated Case packed the Alcazar every evening. Edwin Booth played to a great many empty seats, regardless of the fact that this is the banner engagement of his career.

Ruddygore fell to the Tivoli for its first San Francisco production last night. The house, of course, was crowded to its utmost, the familiar faces of many first-nighters of our other theatres being seen in every part. The cast:

Robin Oakapple	Ed. Stevens
Richard Dauntless	Harry Gates
Sir Despard Murgatroyd	Henry Norman
Old Adam Goodheart	Mr Corseil
Rose Maybud	Helen Dingeon
Mad Margaret	Hattie Moore
Dame Hannah	Mamie Taylor
Zorah	Kate Marchi
Ruth	Freddie Stockmeyer
Sir Roderick Murgatroyd	W. F. Rochester

There is yet uncertainty as to the success of the opera. It was well sung; but the people were nervous in their acting. Some numbers were loudly applauded.

People were turned away last night at the Alcazar, and they will have to go some other evening to see Not Guilty as presented by the following cast: Robert Arnold, Gustavus Levick; Sergeant Wattles, Frank Mordaunt; Joe Triggs, L. B. Stockwell; Jack Snipe, George C. Staley; Mr. St. Clair, Albert Hosmer; Isaac Vidler, James E. Fox; Polecat, George H. Trader; Mr. Trumble, F. E. Sames; Governor of the Prison, Zandt Bosworth; Silas Jarret and Colonel Ormond Willoughby, Lewis Morrison; Alice Armitage, Eleanor Barry; Polly, Isabel Morrison; Mrs. Margaret Armitage, Carry Carter; Mrs. McTavish, Annie Adams. The play is not so well suited to the Alcazar co. as A Celebrated Case. Excepting Lewis Morrison, Gustavus Levick and George Trader, the players do not fit the parts. The beautiful Jagaurine, in sword combat, made a stage picture that will aid the piece in doing well. Faust follows 11.

The Thalia Opera co. opened its engagement at the Baldwin last night in The Black Hussar. The tenors, Felix Schnelle and Edward Elsbach, were the only singing voices to create any decided impression, while the comedy of Max Lube makes one pleasant for having seen the performance. Otherwise the Thalias are not great.

Roland Reed is in his last nights at the Bush Street Theatre, and lucky ones they are. The next attraction will be the Hallen and Hart comb.

The California Theatre reopened Saturday evening, 2. Jeffreys Lewis reappearing as Jane Rutherford in the Child Stealer, supported by E. J. Buckley and a local co. Business was good Saturday and Sunday, but fell to small Monday night.

Woodward's Gardens have been again thrown open. Charles Benton is manager. He has leased this popular resort and will present a varied line of entertainments Saturday and Sunday afternoons.

Poor old Mart Taylor is a subject for Charlotte Crabtree's (Lotta's) charity. He writes a letter from Suisun City, Solano County, from which I quote a few passages: "I am sixty years old and have been well known over the Coast since 1853. I first went over California with Lotta Crabtree in 1855, opening at Petaluma, and playing all the mining towns. My next engagement was with Sherry Corbyn, at Sacramento, then with the Pennsylvanians, under the management of Johnson and Mordo, and the Mandevilles; then with the Fairy Minstrels, then with Mart Taylor's Comedians, and subsequently with various other combs. I have given largely to objects and purposes of charity, and never threw up the sponge until sickness brought me down. I am now very ill, and have been so for a long time. I am penniless, and an inmate of the county hospital at Suisun. I am among strangers here." It is needless to say that Charlotte will not respond.

Booth drew $68,301 on his engagement.

The Elks entertained Helen Dingeon Sunday afternoon at their beautiful lodge rooms in the Alcazar building.

Alfred Ellingham has returned home after a pleasant week's visit with Prof George Bartholomew.

The playing of A Celebrated Case at the Alcazar last week developed the two following items, which I take from the *Daily Report:* The first cast in the United States of A Celebrated Case was composed of John Parselle, Charles Coghlan, Frank Hardenburgh, J. H. Stoddart, Agnes Booth, Eleanor Carey, Sara Jewett, Mrs. G. H Gilbert, Mrs C. A. Poole. In 1878 the Celebrated Case was played at the Baldwin with O'Neill, Morrison, Herne, Mackay, Louise Sylvester, Robinson, Nina Varian, Rose Wood, Mrs. Farren, May Wilks and Nellie Wetherell in the cast.

Sam Fabian, a California boy, is home from Germany, a finished pianist. I think his first appearance will create a sensation in this music world.

J. H. Long is Jeffreys Lewis' manager.

Mr. and Mrs. Lewis Harrison attended Humbug at the Bush Street Monday night.

Cholmondley (Chumley) Jones, of National Opera, fame has arrived, and will superintend the auction sale of places for the opera season.

Not Guilty was produced at the Baldwin in 1879 with O'Neill, Morrison, Bishop, Herne, Jennings, Long, Rose Wood, May Hart and Nellie Wetherell in the cast.

The *Daily Examiner* shows its accustomed enterprise this morning in its life-like cuts of Gus Levick, Lewis Morrison and Roland Reed.

Annie Pixley comes in the Summer.

Edwin Booth and his co. will not see Hotel Del Monte at Monterey, as that beautiful structure is burned to the ground.

James O'Neill comes in July in Monte Cristo and Hamlet.

Louis Harrison will follow Jeffreys Lewis at the California, presenting Skipped. The co. will go North and then return here to play The Noblest Roman of Them All.

Held by the Enemy may be seen at one of our theatres in June, under the personal direction of Mr Gillette.

Joseph Grismer is doing a very large business in the interior. When he comes to the Alcazar he will try two new plays.

After the Alcazar season Lewis Morrison may take Gus Levick and a co. North.

Jean Clara, Walters, J. O. Barrows and W. H. Thompson will be seen in Skipped.

The Adelaide Randall Bijou Opera co. went to Portland, Sunday, for a short tour, working East over the Northern Pacific.

Music and Drama says: A number of Eastern managers are coming to California this Summer, among them Isaac B. Rice, William Harris, Harry Miner, Theodore Moss, Charles Frohman, Edward E. Rice and Alexander Comstock.

Tuesday night, in Katharine and Petruchio, Edwin Booth created a little ripple of merriment with his audience after kissing bonny Kate by leaving half of his painted moustache on Miss Vaders nose.

J. J. Wallace and Theodore Roberts have joined the Nellie Boyd co.

Florence Wade and Henry Alleyne, Australian people, are here.

Harry Smart goes in advance of the Jeffreys Lewis co.

George Wessels and George Staley may join John Maguire's stock co. at Butte City.

E. J. Buckley has signed to play leading parts with the Booth-Barrett comb.

ST. LOUIS.

Dixey, in Adonis, packed the Grand last week at every performance. Many predicted that the second week's business would fall off; but it has been larger than the first. Carrie S. Perkins took the part of the village maiden at the matinees. Miss Perkins will be a fitting substitute, as she is playing the character in a very creditable manner. George Howard, as Bunion Turke, *a la* Couldock, has made many friends. Lawrence Barrett in Rienzi this week. Modjeska next.

Louise Rial, with a fair co., appeared at Pope's last week to good houses in Fortune's Fool. The part closely resembles Cora in Article 47. Miss Rial displays strong dramatic power in the heavy scenes, and in the lighter she is very charming. The comedy was supplied by Lillian Richardson and Fred. J. Long. Miss Richardson did good work and was heartily applauded, while, with the exception of a very inappropriate song, the work of Fred. Long is worthy of mention. Hicks and Sawyers' Colored Minstrels this week. Sarah Bernhardt for three nights and a matinee next

At the People's last week Jennie Calef appeared in Little Muffets, an American Princess, and The Little Detective to good houses. Miss Calef possesses all the attributes that go to make up a soubrette. Small of stature, a good singer and dancer, and in a word what the boys call "cute." Her sister Lillian gave her good support, and is something of a singer and dancer herself. Of the supporting co. Harry T. Leonard as Molly Mahone, and Dinah, the old negro woman, presented bits of clever character acting, and the same can be said of Charles W. Charles. Fred Beane also made a hit as the Jew Peddler, Joseph Mitchaels, as the bear, made a very respectable bruin. George W. Thompson this week. An American Baron next.

The boys shouted themselves hoarse in applauding the adventures of Dan Kelly in The Shadow Detective at the Standard last week. The play drew well, and the numerous characters assumed by Mr. Kelly were faithful portrayals of different nationalities. This week, Bertha the Sewing Machine Girl.

The Olympic remained closed last week, but reopened this week with the Vokes co. Monday night Mr. Ed. Dunn, assistant treasurer, will benefit.

Cues: John W. Norton, contrary to all predictions, was out last week. He attended the Wednesday matinee at the Grand and enjoyed the performance of Adonis.—The Vokes co. and the George W. Thompson co. rested here last week.—J. E. Fries, theatrical collector, has two receipts in his possession—one given by the agent of Lawrence Barrett to Ben de Bar for one week's engagement in 1863. The amount due the star was $1,955. The other receipt is from the manager of the Vokes Family to Ben De Bar amounting to $3,021; also for one week. I wonder if the two stars would be satisfied with those amounts now. The best seats at the Grand for the Barrett engagement have been advanced to $1.25. The Marquette Minstrels (local) opened the Montgomery City (Mo.) New Opera House 11.

BALTIMORE.

The attendance at the various houses during the last week of Lent was fair. We had a choice of seeing Sardou's Theodora for the first time, Lilian Olcott and her co. appearing all the week at the Academy of Music. Like all of Sardou's plays it is intensely interesting, full of strong situations well worked up and climaxes legitimately reached. In addition to the story itself the setting given it is very attractive, the handsome scenery, stage groupings and picturesque costumes making it a spectacle most pleasing to the eye. Of Miss Olcott's conception of the title character much might be said pro and con. She is very earnest and painstaking, two qualities which go very far with an audience, but falls short in the scenes where passion and strong emotion are to be portrayed. The co. was good. Hudson Liston's performance of the cringing, cowardly Emperor, Justinian, was a really fine piece of acting—it was the strong point in the cast. Horace Vinton made a manly, handsome Andreas, but was suffering all the week from a bad cold and hoarseness. On Monday night Kiralfy Brothers' Ratcatcher opened for the week to a good house. Next week the house will be occupied by local attractions.

The Private Secretary filled in a fair week at Ford's Opera House, and was made an enjoyable performance by the good work of M. A. Kennedy and the clever co. that presented it. The Secretary has been seen here frequently, but the audiences laughed as much and enjoyed it as keenly as when it was given here first. Hoyt's Hole in the Ground made its first appearance in this city on Monday night, and the house was filled by an impulsive audience. Next, Ivy Leaf.

There was a week of mind-reading at the Holliday Street Theatre by Wallace L Hight, and, as mind-reading goes, was no doubt a wonderful exhibition; but, like the Giddy Gusher, I am not in love with this particular form of psychological phenomena, and did not enjoy it fully. When it is strung out through an entire evening it grows monotonous. The houses were fair. My Partner is the current attraction. Next, McCaull Opera co. in Ruddygore.

Good business at Harris' Masonic Temple Museum is getting to be a "chestnut;" but such is the case week in and week out, and no signs of abatement. Edwin Thorne's Black Flag waved to big houses Holy week, and Harry Lacy, supported by Edna Carey, had a hearty reception from a big house at the Monday matinee when he appeared in Planter's Wife. Next, the Silver King.

George Morton, in His Sin, closed a fair week's business at the Monumental Theatre on Saturday night. This week, Kelly and Murphy's International Star co. is drawing good attendance. Next, Weston Brothers' comb.

At the Front Street Theatre Charles A. Gardner appeared last week to an even run of good houses in his drama of Karl the Peddler. Will Cowper opened with a special Easter Monday matinee in Blackmail. Next, James M. Ward in Red Fox

Ah, There: Manager P. Harris will assume the management of the Academy of Music about May 15, and the McCaull Opera co. will be the opening attraction.—Frank Tannehill, Jr., withdrew from the cast of the Private Secretary on Friday night, and his part was filled by one of the members of the co. Eugene Corrington, Jr., a Baltimorean and a former pupil of the Lyceum School, played the second juvenile part at a few hours' notice, and did it most creditably.—E. M. Gotthold, the resident manager of Harris' Masonic Temple Museum intends putting an Uncle Tom's co. on the road next season, and will open somewhere in the oil circuit early in September.—Hattie Weems, of the Little Tycoon co., will appear in Rosedale with the Kenilworth Club 20.—Annie Myers had a short leave of absence from the McCaull Opera co., and was at her home in this city last week.

PITTSBURG.

Holy week and fine weather threw a damper on business during the past week. Kate Forsyth, at the Opera House, with Faithless Hearts, Marcelle and Ingomar, did the best legitimate business of the week. Clio, at the Bijou, fared, as the merits of the piece deserved, badly. The Night Owls at the Academy made a little money, and A Ring of Iron at Harris' finished the week, with a balance on the right side of profit and loss account.

This week we have McNish, Johnson and Slavin's Minstrels at the Opera House for the first three nights, and Rice's Evangeline for the remainder; A Rag Baby at the Bijou, the Big Four at the Academy and The Romany Rye at Harris'.

On 18 The Boston Ideal co. comes to the Opera House, Dan Sully to the Bijou, Ida Siddons' Burlesque co. to the Academy and the Eagle's Nest co. to Harris'.

Items: The Kate Forsyth co. disbanded here and the members hied themselves to their respective homes. Manager Gottschack states that he closes the season with a net profit of something under $1,000, which fact—taking into consideration that this was Miss Forsyth's initial starring tour, is encouraging.—William G. Hunter, Jr., ahead of the Rag Baby party, who was married to Billie Deaves, in Boston 8 was the recipient of many congratulations from numerous friends here, who were glad to know that he had captured so charming a life partner. Mr. Hunter is en route to San Francisco.—Joe Conyers, late with the Forsyth party, made many friends during his stay here. He gave a private entertainment to a number of friends 9, which was quite an enjoyable affair.—On and after May 9 Manager Ellsler will have cheap prices at the Opera House. Daily matinees will be given, and prices will be ten, twenty-five, thirty-five and fifty cents. This will continue until Mr. Ellsler's lease expires in July.—Tommy Williams, of the Opera House, is quite ill.—Fin Reynolds has left town to join Charles Lee's Circus at Richmond, Va.—Kate Forsyth and her really excellent co. made a very favorable impression here. She will be welcomed next year when she promises to come with a well selected repertoire.—After the performance Saturday night, 16, the Rag Baby party will be taken to Chicago by special train, so as to be able to open in that city on Sunday evening.—John Dignam, the Irish comedian, commences a six nights' engagement at Dennison, Ohio, on Friday evening, 15, under the management of Thomas C. Love. The supporting co. embraces Elsie Lee, Kate Corregan, Carrie Lee, Oliver Paul, T. L. Bell, Grant Ogden and Richard Dickson. He will produce The Rainbow, Fortune's Tide and a new play, written by himself, entitled The Waif of the Storm.—The Casino Museum is swimming along in apparent prosperity.

DETROIT.

White's Grand Opera House was occupied the first three nights of the week by Arthur Rehan's co. in Nancy and Co, A first-class performance was given, and the attendance was very large especially the first night. There is no. co. on the road more evenly balanced than Mr. Rehan's, and one would have to go a long way for a more enjoyable play than Nancy and Co. Nothing more is necessary to be said in its praise. Mixed Pickles the latter half of the week. First presentation of the play here, and it drew very good houses. The comedy is very enjoyable in the hands of this excellent co. The theatre this week was to have been occupied by Andrews' Michael Strogoff co.; but as this play was given at the Detroit Opera House the last week at cheap prices, the manager of the original co. concluded to cancel his date. Manager White immediately put in another attraction, which is just as good—namely Joseph J. Dowling and Sadie Hasson in Nobody's Claim, which will be played all the week at reduced prices. Manager White was in something of a fix when Andrews cancelled his date. It is a matter of great pride with Mr. White that he has as yet to have an open date and it required considerable hustling to fill it; but, as usual, whatever he goes for he gets.

At the Detroit Opera House Lyttell's Michael Strogoff co. played the entire week. The houses were large at cheap prices. The performance can not be eulogized. However, as it only cost twenty cents to see it, and the original cost five times the amount, probably no exception should be taken. After the first performance, the management was enjoined by Andrews, who had booked his co. at White's for this week; but as bonds were given by Manager Whitney, it was allowed to proceed. This week, Emma Abbott, and there is no doubt that she will have large houses. No matter what may be thought of Miss Abbott elsewhere, there is no question that in Detroit she is a great favorite. After Miss Abbott come McNish, Johnson and Slavin's Minstrels and then Corinne.

Items: Beckett's Circus, which is giving performances at the Princess Rink, has made a genuine hit, and is drawing large audiences. It remains here the present week and then takes to the road. From the excellent press notices this show has received in Detroit, it starts out well provided for in this line.—The Wonderland, the ten-cent entertainment, is still doing immense business Its success has been something phenomenal.—After next week dramatic news will be decidedly dull. White's Opera House will have everything its own way, it being the only theatre of any account open. However, as the weather is getting to be very warm, outdoor entertainments are more enjoyable than theatrical.

JERSEY CITY AND HOBOKRN.

At the Academy of Music last week Murray and Murphy in Our Irish Visitors drew only medium houses. The piece was funny and tickled the audiences accordingly. On Monday, 11, Siberia was produced before a large house. The co. was not as good as that of last season, but with the assistance of Forrest Robinson, Adele Belgarde and C. B. Waite, was rendered appreciable. The strength of the melo drama made up for many deficiencies of the cast, and satisfaction and applause were the result. Siberia remains the rest of week, and, I understand, it then closes for the season. Mrs. Langtry 18-20.

HOBOKEN.

At Wareing's last week the attendance to witness The World was not what it should have been. The co. was an excellent one. This week Charles A. Gardner in Karl the Peddler opened to a good house.

Cronheim's Germania drew fair business all last week. This week was opened with a packed house to witness one of the best variety shows ever presented here. The programme was a long one and was uproariously applauded.

Item: Spencer Pritchard, J. W. Cattell and Evelyn Knapp join J. S. Sullivan's Blackthorn co. Miss Knapp is quite a favorite in Hoboken.

BROOKLYN.

At the Park Theatre last week Marguerite Fish, in Our Wedding Day, played to moderate business. The star made a somewhat favorable impression, but the play did not. Lotta in The Little Detective played to excellent receipts on Monday evening, the performance being for the benefit of the Beecher Monument Fund. Next week Rice's Evangeline.

The second week of The Black Crook at the Brooklyn Theatre was fairly successful. Sarah Bernhardt came on Monday evening. Fedora was the play. Brooklyn audiences never take kindly to an increase in the regular rates of admission to one of their theatres, and when this fact is considered it must be admitted that Bernhardt's business was surprisingly good. On Thursday Tony Hart comes for three nights in Donnybrook. Sarah and Tony are the only two stars who have played engagements of less than a week at any theatre in this city for many years. Next week the Gypsy Baron.

Easter week at the Grand Opera House was reasonably prosperous. Her Atonement was the Attraction, and it was put on in very good style. Evans and Hoey in A Parlor Match opened to good business on Monday evening. Next week, Patti Rosa.

The audiences at Hyde and Behman's Theatre were of good size throughout Easter week. Adolph Seeman, who was the bright particular star of the performances, made a decided hit. Ida Siddons' Burlesque co. filled the house on Monday evening. Next week, Lester and Williams' co.

The Leonzo Brothers, who always draw well in Brooklyn, had a successful week at the Standard Museum, appearing in several of their well known plays. The Tourists came on Monday evening and pleased a large representation of Standard patrons.

Good business was the rule at the Brooklyn Museum last week a well-selected "snap" co. being the attraction. Gilfort's Big Novelty Show opened on Monday evening. The audience was of good size.

BROOKLYN, E. D.

Infatuation drew fairly well last week at the Lee Avenue Academy. On Monday, 11, We, Us & Co. opened to a well-filled house. Next week, Tony Hart in Donnybrook.

Passion's Slave played to fair houses at the Novelty Theatre, and is succeeded this week by Tony Denier's Humpty Dumpty co., which opened to fair house.

The International Star Specialty co. played to very fair business at the People's. Monday, 11, Rentz Santley Burlesque co. opened to a packed house, largest the People's has yet had.

The Metropolitan Minstrel co. will crack chestnuts, and stir up a grab-bag of ancient puns at the Grand Theatre this week.

ALABAMA.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): The Summer season opened 4, with the Cora Van Tassel Comedy co. Fair business, though deserving better. John Thompson Around the World co. 14-16.

Casino Theatre: Has been closed all the week, but was re-opened 4 with Nellie Free Dramatic co. for two weeks.

Marriage: Nellie Claire Ritchie, formerly leading lady with Standard Dramatic co., was married last week to Tom C. Stephens, of this city.

Item: Your correspondent is under obligations to Nathan Baruch of Cora Van Tassel co. for courtesies.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): April 2 closed the three-night engagement of the excellent little actress, Cora Van Tassel, who presented Hidden Hand, Esmeralda, and The Danites. Attendance all the week very good.

CALIFORNIA.

STOCKTON.

Avon Theatre (Humphrey and Southworth, managers): The Juvenile co., under management of Mr. and Mrs. Charles E. Benton played Cinderella all week of March 21. First two nights very slim audience, but toward close of week the houses were crowded, and the matinee was a crusher. I understand the troupe is to go South and thence East. The McKanlass Minstrels performed 28; very poor house.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hyde, managers): The Pyke Opera co., March 28 and 29, presenting Boccaccio, Prince Methusalem and Queen's Lace Handkerchief. Successful both financially and artistically. Jeannie Winston, Louise Manford and Telulla Evans are the stars of the co., and all made a good impression.

SAN DIEGO.

Louis' Opera House (H. C. Gordon, manager): The Pyke Opera co., with Jeannie Winston and Louise Manfred in leading roles presented Boccaccio March 31, The Queen's Lace Handkerchief April 1 and Prince Methusalem at matinee 2. Large audiences manifested their pleasure in much applause and frequent recalls of Misses Winston and Manfred. Mr. Pyke was unable to appear, but his place was satisfactorily filled by Mr. Vallerga.

COLORADO.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Louis James in Virginius, Ingomar and Hamlet 4-6. Large and fashionable audiences. Advance on regular prices. No cos. booked.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Mrs. D. P. Bowers, with able support, of whom Charles J. Fyfe, Joseph Wheelock and John A. Lane are worthy of special mention, presented in succession Mary Stuart, Elizabeth, Lady Audley's Secret and Macbeth 4-6. The rest of the week was acceptably filled by Held by the Enemy.

Carll's Opera House (A. E. Winchell, manager) Night Off for a second time delighted New Haven audiences 8-9. Bunnell's Opera House: George W. Mitchell in Shadowed Crime entertained the patrons 4-6, and Cold Day co. created fun for the rest of week. Theatre Comique: Variety entertainment continue, with the old stand-by, Tom Martin, in leading parts.

DANBURY.

Opera House (F. A. Shear, manager): Crossen's Banker's Daughter 4; good business. Well put on. Lizzie Evans, in Fogg's Ferry 8, and Seasands 9, pleased fair audiences.

MERIDEN.

Opera House (T. H. Delevan, manager): Held by the Enemy, in all its bright and realistic scenes, 4. Co. first-class; good house. B. F. Horning's co. in Hoodman Blind 5; fair house. Sol Smith Russell in Pa; fair house. The piece is very funny and gave entire satisfaction. Frank Mayo in Nordeck 8. Usual fine co. House light. Gus Williams, in his very amusing piece, Oh, what a Night! 9; house light.

Item: Ground has been broken in Wallingford, Ct., for a new opera house.

NORWICH.

Breed Hall (Andrew and Harris, managers): So

Smith, in Pa 5, drew a good-sized audience, who seemed much pleased with both star and play. The latter, to my mind, is the weakest in every respect that I remember seeing. Horning's co. Fast day, in Hoodman Blind-small house, but deserves much better, as the play was admirably given. The event of the week, however, was the production of Ruddygore by Stetson's co. 9. Only a fair house; should have been packed, as a stronger opera co in every respect was never seen here. The opera was beautifully mounted. Its utter failure in New York is a great surprise to me, as it was—thoroughly delightful to me.

WATERBURY.

Jacques Opera House: A large audience greeted McCaull's Opera co. in Black Hussar 4. The co. as a whole was well received. Crossen's Banker's Daughter 6; small house. The many friends of Gus Williams completely filled the house to see him and his excellent co. in Oh, What a Night 8. The many droll situations and the continuous fun kept the audience in the very best humor.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Held By the Enemy 5; good house. Hoodman Blind played to a good house 6. Dan Sully also had a good house. He gave us one of the best entertainments of the season.

Tip: Manager Hanna is dropping his anchor to the windward by booking all the first-class cos. for next season, thus gaining a point on the Russwin Theatre (prospective).

MIDDLETOWN.

McDonough Opera House (A. M. Colgrove, proprietor): B. T. Horning, in Hoodman Blind, 7; very fine performance; fair house. Ruddygore 19. Gilfether's Messenger from Jarvis Section 21. Box of Cash 22.

Item: J. C. Lewis, the original Yankee drum-major, joined Moore and Vivian's co. here.

NORWALK.

Opera House (Sturgess and Cooledge, managers): Gus Williams and co. in Oh, What a Night! 15. Mr. Williams being an old favorite, a rousing good house greeted him. The piece is full of good points and gave unusual satisfaction.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Dan Sully's co. in Daddy Nolan 16. Mr. Sully had been strongly boomed by the local press, and a tremendous run of business was the result.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Sol Smith Russell presented Pa to a light house 4. Sheppard Comedy co. in Night Off 5; good house; co. excellent.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): Gus Williams in Oh, What a Night! drew his usual number of admirers 4. The McCaull Opera co. sang The Black Hussar to a large and fashionable audience 5. J. F. Crossen's co. appeared 8-9, presenting The Banker's Daughter and A Celebrated Case, with two matinees. Excellent co.; business good. Ruddygore 20.

Theatre Belknap: John W. Ransone's Across the Atlantic co. opened 4 and continued through the week to good business.

NEW LONDON.

Lawrence Opera House (T. H. Delevan, manager): Gus Williams 7 in Oh, What a Night! to good business. Horning's Hoodman Blind to good business 9.

New London Opera House (J. A. Wilkinson, manager): Curtis-Wilcox co. closed a fair week's business 9.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Under the Gaslight did a good business all the week The Silver King opened to good houses 11. On the Rio Grande comes next.

Grand Opera House (G. R. Baylis, manager): McCaull's co gave a pleasing performance of Ruddygore 5-6. In costuming and mounting this opera the management have been more than liberal, and the result is a most agreeable ensemble of handsome scenery and brilliant dressing, which, with the excellent co., go far toward covering any disappointment in the opera itself. The co. was the original Philadelphia concern and the performances were identical with those given in that city. The engagement was very successful, large audiences being present both nights. N. S. Wood 11, in Boy Scout to full house.

DISTRICT OF COLUMBIA.

WASHINGTON.

Holy week was pretty bad for the theatres; small houses all round was the rule. Louis Aldrich had very light houses at Albaugh's in My Partner. This week, Fantasma. Next, Saints and Sinners.

Haverly's Minstrels drew but moderate houses—best one, I think, Saturday night, when the President and party attended. This week, Boucicault in Kerry, Fin MacCool and The Jilt. Jim the Penman 18; Main Line balance of week.

Edwin Thorne this week at Harris' Bijou in The Black Flag. Romany Rye next.

A Cold Day this week at the Dime.

George Morton in His Sin at Kernan's.

Items: Dion Boucicault has been in the city several days.—Handsome Dora Goldthwaite, of the Aldrich co., received a good deal of attention from old friends and made many new ones.—Rosedale is to be given Wednesday afternoon at Albaugh's by "sassiety" amateurs for benefit of the Woman's Exchange.

GEORGIA.

AUGUSTA.

J. E Cook's Variety and Pantomime co. (under canvas) has been playing to good business. It is quite a meritorious performance for ten cents.

The site for the new theatre has been selected and purchased, and work will shortly begin. S. H. Cohen is to be manager, and the architect promises a model of comfort and convenience.

SAVANNAH.

In looking over some old files of value to the owner for association's sake, I came across several numbers of THE NEW YORK MIRROR: A Weekly Gazette of Literature and the Fine Arts. Vol. 19. No. 2. N. Y., Jan. 9, 1841. No. 148 Nassau street. The paper is six pages but much smaller than the present MIRROR. The numbers are of much interest, and go to show what strides the "arts" have made in the past forty six years. Then there were no special correspondents in every important city; nor does its columns contain any of the Giddy Gusher's spicy paragraphs, altho' at that time, no doubt, the Giddy Gusher was fully competent to gush—at least one would judge so from her frequent allusions to the long past.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Louise Rial, as Coralie, in Fortune's Fool, 2. The role is that of a French adventuress, and is a somewhat trying one; but Miss Rial was fully equal to the requirements and gave a superb portrayal. She is a very effective emotional actress, and for the most part is well supported. Lillian Richardson, as Lois Wilmouth, does some very clever comedy work, and Will S. Marion as Jack Thornton, Fred. J. Long as Robert Rattle and Clarence Heritage as Richard Dasart are especially effective. Mll. Rhea in Fairy Fingers and The Widow 6-7 appeared to large and well filled houses. Rhea enters into the spirit of her part with a zeal that is refreshing. She carries her audience with her from the start. They smile when she smiles, and weep when she is sad. She displayed some exquisite toilettes. The co. is an excellent one in every respect, and to compliment one is to praise all.

KANKAKEE.

Arcade Opera House (H. C. Clarke, manager): Dupuz and Benedict Minstrels appeared 6; good house and best of satisfaction. F. W. Seymour, a contortionist of Cleveland, O., joined them at this place.

SHELBYVILLE.

Opera House (Philip Parker, manager): Hi Henry's Minstrels 11; big house.

ROCKFORD.

Opera House (C. C. Jones, manager): Ann Arbor College Glee Club 4; small house. Oliver Byron presented The Inside Track to a small house 5. James O'Neill in Monte Cristo 6; good house. Modjeska 18; Gilmore's Band 21; Devil's Auction 27.

OTTAWA.

Opera House (F. A. Sherwood, manager): The Taverner Dramatic co. week of 4; medium business and good satisfaction.

INDIANA.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Edwin F. Mayo in Davy Crockett 4; fair audience; well pleased. Chip of the old block. Basye-Davis Dramatic co. 25, week.

ELKHART.

Bucklin's Opera House (J. L. Broderick, manager): The Golden Opera co was very successful in drawing good houses last week. Low prices.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Week of 4 Lottie Church, supported by an excellent co., presented Unknown, Trix, River Pirates, Ten Nights in a Barroom and Between Two Loves.

PRINCETON.

Euterpe Hall (A. M. Ticnmor, manager): The Basye-Davis co. played to good houses week of 4, presenting Galley Slave, Ticket-of-Leave Man, East Lynne and Lion Will.

Scraps: Euterpe Hall will now be closed for the season, and during the Summer will be thoroughly renovated and the stage remodelled and furnished with new scenery.

EVANSVILLE.

Opera House (T. J. Groves, manager): John T. Raymond, billed for 8, was obliged to cancel, owing to sickness. Arizona Joe 11, week. Lawrence Barrett 19.

Albecker's Ice Palace: This house opened 11 with The Casino Opera co. for a week.

IOWA.

KEOKUK.

Opera House (D. R. Craig, manager): Burr Oaks, with the author in the leading role, and supported by a very inferior co., with two exceptions, came 2 to poor business. Lawrence Barrett in Francesca da Rimini 8: Rhea large house in The Widow 9; Eunice Goodrich week of 11; Gilmore's Band May 5, and McNish, Johnson and Slavin 6.

Dots: William Pattle, business manager, and W. C. Davis, advance representative of Eunice Goodrich, called to-day.—Manager Craig is refitting and refurnishing his offices, and when the work is finished he will have one of the neatest and tastiest dens of any of 'em.—There was considerable kicking over Barrett's increase of prices.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Herr Andres' Alpine Choir 6; fair business. Troupe first-class audience well entertained.

Personal: James O'Neill has taken in the boom and invested $3,000 in Council Bluffs.

DAVENPORT.

Opera House (A. C. Man and Co., managers): Lawrence Barrett 6; largest house of the season. Rienzi was the play and it was put on very elaborately. The robes worn by Barrett were the finest ever seen here.

Owing to the illness of Minna K. Gale (who is at Souix City, Ia.), Claudia was taken by Miriam O'Leary and well rendered.

DES MOINES.

Grand Opera House (W. W. Moore, manager): James O'Neill in Monte Cristo 3; large and refined audience. Lawrence Barrett presented Rienzi to very large audiences 5. T., P. and W. Minstrels gave a fine performance to a packed house 7.

Foster's Opera House (William Foster, manager): Clara Morris closed her season here to two of the largest houses of the season and an extra matinee.

Capital City Opera House: Beane and Gilday seated the capacity of the house last week.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo, manager): The Andrews Opera co. 4, in The Mikado, pleased a good house. George C. Miller, in Damon (Damon and Pythias) 6, won great applause from an intelligent audience. His support was excellent. Rhea 14; Felix A. Vincent co. 18, week.

WATERLOO.

Opera House (L. C. Goodwin, manager): Frank Jones, in Si Perkins, March 28. Best comedy of the season. The orchestra deserves special mention; finest ever heard here. The local management played the Stuart Dramatic co. last week upon the recommendation held out that it was the best, cheap-price co. on the road. Their work disgusted manager and public. Last cheap attraction booked. Poorest business ever known here.

Item: Contractors are now figuring on plans for a new opera house on the East side.

CEDAR RAPIDS.

Opera House (Nozon, Albert and Toomey, managers): The T. P. W. Minstrels gave a clean and artistic entertainment to a thin house 6. George C. Miln appeared as Othello 8; fair house. Miln improves with hard study. He recalls Edwin Forrest in Othello.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Edwin Mayo, in Davy Crocket, to meagre business 5. Mr. Mayo is following closely in the footsteps of his father, his portrayal of the character of Davy being a striking resemblance to the work of the elder. His support was generally acceptable, and notably excellent in the case of his leading lady, Miss Loduski Young, whose performance of the part of Eleanor Vaughan was admirable and elicited much applause. Mr. Mayo appeared in the neighboring town of Mount Pleasant 6, and so enthusiastic were the people of that place over the performance that he was called on to repeat it the next night, thereby obliging him to cancel a date elsewhere. Titania; or, The Butterfly Carnival, was given 7-9 by local talent under the direction of Edwin Osmond, of New York. The performers were chiefly little folks, and their friends filled the house at every performance.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Return engagement of Charles E. Verner in Shamus O'Brien. Play and star were reviewed in these columns a short time ago, and while a trip over Mr. Crawford's Kansas Circuit may have improved them some and enriched the co. both financially and in experience, still the artistic difference was not appreciably marked. Mr. Verner is a pleasing artist, and his play is as good as the average of its class, or perhaps a trifle better; and, further, he is under the direction of W. J. Winterburn, who has had experience enough for a half dozen, and backs that experience with a good stock of native shrewdness and tact in working the newspaper men. Lillian Lewis, supported by a good co., week of 4, in a round of standard plays, opening in The Creole. Camille, Unequal Match, Frou-Frou, Leah, etc. Manager Crawford, in a characteristic fit of generosity, lowered the prices, which was not at all necessary, as the plays and the star would have drawn equally well at regular rates. Perhaps Mr. Crawford was stricken of this fact, and to rectify matters announced Robson and Crane as his next treat, with the price of best seats raised to $1 50. These sudden, and, I am somewhat disposed to think, uncalled for, variations in prices are apt to strike the average theatre-goer unfavorably.

Grand Opera House (J. M. Barron, manager): Manager Barron, who has been taking advantage of the wonderful activity in Topeka real estate, called in vulgar parlance a "boom," and who is several thousands of dollars better off therefor, announces as his next attraction Frederick Warde in Galba the Gladiator. The house has hung out its standing-room signs so often of late at regular prices that it now has got to be considered a matter of course. Mr. Warde being for some reasons a very great favorite with our people, I presume that ticket speculators will be able to reap quite a harvest.

Boomlets: In a former letter I mentioned the large influx of Eastern people seeking new homes and a profitable investment for their savings. The hotels are packed; private houses crowded, and many camping out in tents—a fact made possible by our lovely climate, and with rents double what they were a year ago there is not a house for rent in Topeka.

FORT SCOTT.

Opera House (W. P. Patterson, manager): The Blair Opera co. dropped in on us 1-2 with but one day's not ce. Chimes of Normandy and The Mikado were given, with Pinafore for a matinee. Business light, and performances the poorest of the season. Burr Oaks 15; Kate Castleton 25; Rhea 29.

WICHITA.

Opera House (L. M. Crawford, manager): Week of March 28 Lillian Lewis; fair business. The Creole, Lady of Lyons, Camille, Frou-Frou and Leah were the plays. Miss Lewis is a fair actress and has beauty of face and form to aid her. Support only fair. Lillian Brown and local co. in The Mikado 6 and 7; fair business.

MAINE.

PORTLAND.

Theatre: The Rag Baby still catches on; so does Frank Daniels, and so does the remarkably fine co. which gave us two performances of this laughable skit 5-6. Crowded houses. Everybody laughed and thoroughly enjoyed the concoction. Frank Daniels and Old Handsome, as well as the plump Bessie Sanson, were the recipients of floral tributes. The former's "Do You Think So" is all over town. The co. presenting the skit this season is the finest by all odds that Messrs. Hoyt and Thomas have ever had on the road.

Items: The amateurs who have been struggling with The Chimes of Normandy for some months will attempt a public performance 12. The sale of seats has been large.—Taken from Life is booked for 15.—Preparations were made for "doing" Charlie Thomas during the Rag Baby engagement, but he was called to New York and was unable to show up here. The handsome floral pieces received by Mr. Daniels and Miss Sanson must have reminded them forcibly of the fact that the Thomas family are proud of the Rag Baby.—Lots of our people have been to the Hub this week to see Bernhardt's Fedora.—Kittie Marcellus is to have the star part in Fantine, which the Bennett and Moulton co. are to put on shortly.—The season at Peak's Island this Summer will be a most brilliant one if the management adopt the plan proposed for attractions.—Plans for a new opera house have been completed, and arrangements for a suitable site are now in progress. The house will be the finest thing East of Boston.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager): Hallen's Uncle Tom's Cabin co. 4; fair house.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): The Cattle King. 4; good business. Fanny Davenport's unpleasant but powerful Fedora attracted a good house. 5. Held by the Enemy (return engagement) 6-7; houses averaged fair. This drama and Herne's Minute Men are the two most substantial successes of the season here. Such characters as Louise Dillon's Susan and Katharine Herne's Dorothy, are as rare as they are charming. Aside from Kathryn Kidder's too ethereal Rachel the cast is admirable. The Rag Baby, or, rather Frank Daniels and Hansome, held the boards 9; fair business. Arther Riddle and Harry Conor are capable seconds, and there was the usual amount of immoderate and oftentimes injudicious laughter at the "nonsense long drawn out." Havery y's Minstrels, 14; Lizzie Evans, 15; Ullie Akerstrom, 18, week; Moulton and Baker Opera Co. 25, week.

Musee: Whitmore and Clark's Minstrels have not as yet cut down the chestnut tree, but the Hennessy Brothers and eccentric John Adams were so well received week of 4 that they remain another week. Agnes Wallace-Villa co., 18, week.

Miscellaneous Mites: Will J. Duffy, Lizzie Evans' genial business agent, was here Saturday and Ralph A. Ward and John C. Hicks, in advance of Ullie Akerstrom and Agnes Wallace-Villa respectively have just arrived. The Villa co. are making Love's Martyr the central figure of their repertoire.—Our Lodge of Elks has grown from 113 to 219 members, and the fee for riding the goat has been advanced from $10 to $35. They now meet on Tuesdays.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Joseph Jefferson opened his Spring season here 4, appearing in Rip Van Winkle before a large audience. Mr. Jefferson never played the part better, and that is saying considerable, after having seen him in the character before. The co., while acceptable, is not as good as usual. Stetson's Opera co. No. 2 opened its season here 5, before an audience fully as large as Mr. Jefferson had the night before. Ruddygore was given, and we don't like it. I think most of the audience shared my dislike. The co. had to "cough up" many of their lines, which was excusable only in the case of B. C. Cooley, who assumed George Frothingham's role on short notice. The latter was detained in Boston to take the place of George Broderick, of the other co., who was ill. O. B. Sheppard's co. appeared 6 in A Night Off to poor business. Both play and co. deserved better. Dan Sully in Daddy Nolan 7: small house at the matinee and fair at night. Bennett and Moulton Opera co. 11, week. Hoodman Blind 18-19. Richard Mansfield in Prince Karl 21, Aronson's Casino co. 22.

All Sorts: Horace Sadler has been doing good work for the Bennett and Moulton Opera co. during the week. John Moulton, one of the proprietors, was in town 5, and took in Ruddygore from a box in the evening.—Dan Sully's mother (Mrs. Sullivan) and a party of friends came up from Newport, R. I., to see Daddy Nolan.—Harry Howard, of this city, who has been with Carncross's Minstrels during the season, arrived home last week.—O. B. Sheppard's Night Off co. closed a fairly successful season at New Haven last night (9).—Mae Bruce, prima donna, and Gertie Maddigan, who were here early in the season with the Bandmann co., are doing small parts with the Ruddygore co.—Joseph Jefferson and Rip Van Winkle were last seen here three years ago.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): The Wilber Opera co. did a tremendous business last week. They jumped from Newark here, engaging passage on the Fall River Line, but the weather was such that the captain decided not to make the trip—too late, however, to get the baggage ready by rail, so there was no performance Monday night. It is certainly the best cheap price co. on the road. Maude Banks, 18.

Music Hall (A. V. Partridge, proprietor): Sol. Smith Russell was the Fast Day attraction and drew well. His specialties are alway pleasing, and has he has the stage to himself the most of the time we can forgive the poor piece and queer support. Margaret Mather, 14; Lights o' London, 15-16; Taken from Life, 18.

Personal: S. P. Norman, ahead of Margaret Mather, was here 8, and the boys made it pleasant for him.

BROCKTON.

City Theatre (W. W. Cross, manager): Joseph Jefferson, with good support, presented Rip Van Winkle to a large and delighted audience, 5. O. B. Sheppard's co. played a return engagement, 7, giving two performances of A Night Off. Business was fair at the matinee and house crowded in the evening. The co. is a good one and kept the audience in a constant roar. Richard Mansfield was seen for the first time in this city, presenting his admirable comedy Prince Karl, 9. Fair house. Mr. Mansfield's acting was delightful, and his imitations were immense. His support was excellent, and the performance one of the finest ever seen in this city. Haverly's Minstrels, (return date), 18; Taken From Life, 20-21.

LYNN.

Music Hall (James F. Rock, manager): Frank Daniels, in two performances of A Rag Baby, 7; matinee light as usual. House crowded to suffocation in the evening. The Daly's, in Vacation, made their third appearance here this season, 9. Benefit of our local baseball club, and the house rather light, forsooth.

Items: Professor Skinner, a young man of seventeen Summers, is causing quite a sensation here as an illusionist and mesmerist. He is a resident of Lynn and a pupil of Professor Hartz.—Lilian Chandler, the eminent violin soloist of this city, will give a parlor concert at the Hotel Brunswick, Boston, 12.—The name of the new comedy that the Dalys will appear in next season is entitled Turned Upside Down.—Manager Rock has a host of attractions booked for next season.—Ushers' benefit 15, and the city is flooded with Fred Bryton's paper.

NORTH ATTLEBORO.

Lizzie Evans, 5, in Our Angel, a new comedy by E. J. Swartz, which was then presented for the first time on any stage, and achieved a marked success. It is by far the strongest play Miss Evans has, and enables her to display qualities as an actress few would have credited her with. This play will be a fortune to her.

FRANKLIN.

Morse's new opera house formally inaugurated 6, by Lizzie Evans and a good co. in Fogg's Ferry. The opening was a great success, the house being crowded and the performance fine.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): The Bennett and Moulton troupe, with Irene Murphy as the star, 7-9, did a fine business. It is surprising how this co. catches the people, this being its third visit this season.

News and Gossip: Manager Baker, of the B. and M. co. is looking robust and fresh after his Winter's labors. Carl Alber 2, formerly tenor of the co. is now its treasurer, and guards the gallery entrance. He is still the same pleasant gentleman as of yore.—In the benefit about to be tendered Manager Bancroft and Treasurer Foster, I would suggest that Mrs Joseph C. Omey be included. A pleasanter and more patient person was never installed in the box-office.—The present corps of ushers, under the management of William R. Sherman, deserve a word of praise, and a benefit to them would not be amiss.—The Laura Keene farm, in Acushnet, four miles from this city, has again changed hands, the purchaser this time being Dr. B. F. Lawson, of New York city, who will occupy it for a Summer residence, after making some improvements.—Ben Lodge was taken with a severe chill after the matinee Fast Day, and was not able to appear again till Saturday. It has been published that Lodge was married recently to Gertie Maddigan, now with Ruddygore. It is rumored that Irene Murphy is soon to become Mrs. Baker.

HAVERHILL.

Academy of Music (James F. West, manager): Rag Baby, 4; large house. Milton Nobles made his first appearance in seven years Fast afternoon and evening, 7, to large houses, and pleased all. Joseph Jefferson in Rip Van Winkle, 9; large house. Margaret Mather, 15; Lights o' London, 19-20.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The Banker's Daughter, as presented by the Crossen co., 7, was a rather tame performance. The character of Lilian was well sustained, and J. F. Crossen, as G. W. Phipps, was excellent; but beyond these the cast ranged from only fair to poor. Business good. Wages of Sin 15, Bandit King 18.

HOLYOKE.

Opera House (Chase Brothers, managers): Fannie Davenport presented Fedora 4. She electrified the audience with her subtle performance, and well sustained the reputation she has so justly won. J. H. Barnes made an acceptable Loris. Cattle King 5; youthful theatre-goers out in full force. Mrs. D. P. Bowers in Queen Elizabeth 7; one of the finest performances it has been my good fortune to see. Masculine in build, with a voice deep and clear, she presents a living picture of the captious queen which one will not soon forget. Joseph Wheelock, as the Earl of Essex, gave a manly impersonation and shared the several recalls. Rag Baby 8; audience in roars. Margaret Liston, a new acquisition to the co., did exceedingly well in the parts which have until recently been taken by Helen Reimer. Haverly's Minstrels 15, Richard Mansfield 16.

Items: Helen Reimer, of the Rag Baby co., is very ill at her home in Boston. Miss Reimer is a charming person and an actress of no mean ability, and I trust her recovery may be speedy.—Your correspondent obtained a very unique autograph from Fannie Davenport. Having an album in which her sister May had another I took it to the theatre for her signature. Miss Davenport wrote on the page opposite, above her signature: "Why, May, what are you doing here to-night? Good night, sweetheart, good night."—I had the pleasure of meeting Harry Conor, stage manager of The Rag Baby co. He reports big business.

NORTHAMPTON.

Opera House (William H. Todd, manager): Frank Mayo, in Nordeck, played to a fair house 7.

MILFORD.

Music Hall (George S Cook, manager): Lizzie Evans pleased a large audience in Seasands 7. The honors were divided between the star and Steve Corey.

Memorial Hall: A select Boston co. including Annie Deane, T. P. Ryder, Master Carl E. Merrill, the Riggs Sisters and E. H. Frayne, the humorist, gave a first-class concert 8; large audience. Benefit of Post 22, G. A. R.

TAUNTON.

Music Hall (A. B. White, proprietor): Stetson's co. No. 2 presented Ruddygore 7; large and fashionable audience. The co. is excellent and contains many old favorites, and all received a hearty welcome. Hattie Delaro, as Rose Maybud, looked pretty and sang nicely. She received a triple encore in her solo, "Etiquette." Agnes Stone, as Mad Margaret, never sang better, and in the Quaker duet with J. W. Herbert (Sir Despard) was obliged to repeat several times. Dell Kellogg, the Dame Hannah; is a newcomer, but sang herself into favor with her first song. Her solo, "The Flower and the Oak," I consider the gem of the opera. She rendered it in a most praiseworthy manner. J. W. Herbert, as Sir Lespard, was as funny as the character allowed, and to his credit did not burlesque it. Ed. P. Temple's Robin Oakapple, the bashful lover, and afterward the bad baron was very good. Roy Stainton, N. S. Burnham and George Frothingham rendered their respective parts well. The chorus was large and well drilled and sang in perfect tune. Richard Mansfield and a clever co. in Prince Karl 8; large house. No words of mine are needed in praise of the good work done by this co. Suffice to say everybody was delighted, and the curtain fell on loud cries to come again. Helene Adell 18, week.

FITCHBURG.

Whitney's Opera House (G. E. Sanderson, business manager): Helene Adell and a good co. in Moths 5, did a light business, but gave good satisfaction. Richard Mansfield, in Prince Karl, 8; fair-sized audience and thoroughly pleased. Support excellent.

MICHIGAN.

MANISTEE.

Scandinavian Opera House (P. J. Miller, manager): Al. G. Field's Minstrels to packed houses 1-2; good satisfaction.

New Armory Hall: The Mendelssohn Quintette Club 1; large house, composed of the elite of the city.

PORT HURON.

City Opera House (L. A. Sherman, manager): The Planter's Wife drew good house 1. Harry Lacy, as Col. Graham, and Edna Carey, as Edith Grey, won frequent applause, and were called before the curtain at the end of the third act. Notwithstanding election day, J. C. Stewart's Two Johns drew a good house 4. Everybody well pleased. Mixed Pickles 7; fair but well pleased audience. T. W. Keene 23.

IONIA.

New Opera House (K. R. Smith, manager): Emma Abbott and co. 7 in Bohemian Girl. Largest and best pleased audience of the season.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The Abbott Opera co. gave Sonnambula, Trovatore and Lucretia Borgia 5 5. Abbott, Annandale, Michelini and Montegriffo were all in good voice, and large audiences testified to the excellent manner in which the operas were given.

Redmond's Grand (T. H. Redmond, manager): This house will open its doors for a short season, beginning 11, when the Golden Opera co. will appear for a week.

Wonderland: Dominick Murray, in Escaped from Sing Sing, all last week; houses packed.

Items: George A. Smith, a Grand Rapids boy, was here with the Abbott co.—The Elks gave a social 4, at which members of the Wonderland and Smith's, together with local talent, made things pleasant.

BAY CITY.

Grand Opera House (John Buckley, manager): Mixed Pickles 4; fair-sized house.

IONIA.

New Opera House (K. R. Smith, manager): Two Johns 8; fair business.

JACKSON.

Assembly Opera House (Irving Rich, manager): A. R. Wilber's Comedy co., with Genevieve Rogers as the star opened 4 for a week to a crowded house, which did much to enhance their business during the entire season (Holy week). The result more than equalled expectations. With the exception of two or three people, the personnel of the co. was mediocre, and as a whole made the poorest showing of any Mr. Wilber has sent here.

LANSING.

Opera House (M. J. Buck, manager): Gilmore's Band 9; an immense audience. In the afternoon the band gave an entertainment at Charlotte, arriving here at six o'clock.

ADRIAN.

Adrian Opera House: (C. M. Croswell, Jr., manager): The Gilmore Band gave a fine performance to a fair-sized audience 4. The solos were finely executed and the entire entertainment was excellent and worthy a large attendance. The Bennett Opera co. presented Fra Diavolo and The Pirates of Penzance 6 7. The performance gave good satisfaction The opera was finely costumed, and soloists and chorus gave good support to Georgie Tompkins, who shows excellent musical and dramatic ability. Mr. Bennett, the director, performs his work with precision and skill.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): J. Z. Little in The World week of 4. Indifferent satisfaction. Annie Pixley 11, week.

Items: The Pence Opera House, under the management of Frederick Bock, is a fit subject for the attention of managers of standard attractions who are anxious to preserve their private property from pirates During the past six months such dramas as The Banker's Daughter, Our Boarding House, Confusion, Divorce, Arrah-na-Pogue, The Octoroon, Two Orphans, Rosedale, Monte Cristo, Streets of New York and The Phœnix have been presented. This last was billed as the Waifs of a Great City. This list does not by any means include all, as there is scarcely a week that the management does not bring out some well-known drama for the edification of that class of amusement-seekers which the announcement of cheap prices always draws.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Annie Pixley week of 4, presenting The Deacon's Daughter and M'liss. Large houses. Seldom have we seen better pleased audiences. Miss Pixley is a favorite with the St. Paul public. M. C. Daly played the role of the quaint old Deacon in a very commendable manner. Agnie Barclay played the role of Mrs. Dashington Brown very gracefully. Week of 11, The World.

Olympic Theatre: Attraction week of 4, Hopper and Hall's co. in One Man Among a Million. Garry Hopper plays ten characters in the piece, and does them well. Good houses.

STILLWATER.

Grand Opera House (E. W. Durant, manager): The Clark Comedy co opened 4 for a week, supporting that great Stillwater favorite, Fannie Francis, in Galley Slave, Shaughraun, Planter's Wife, Danites, Ticket-of-Leave Man, Queen's Evidence and other plays. Business good.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Closed all last week. It opened Easter Monday with Louis James. Several other first-class attractions follow.

Items: R. S. Douglas, present manager, has leased Tootle's Opera House from the administrators of the estate of the late Milton Tootle, for a term of years. He now has entire control, and will retain the active management of the house, and, with everything at stake, will do his level best to make Tootle's the leading theatre in the Missouri valley—Mr. Douglas' accession to the control is hailed with pleasure by theatre-goers, and our local press are much gratified that he retains the management. We believe the profession generally will be gratified to learn of his luck. The name of house will remain unchanged.—THE MIRROR is evidently one of Mr. Douglas' valued journals. From the care with which he reads and preserves it, it must be his *vade mecum*.

SEDALIA.

Opera House (H. W. Wood, manager): Burr Oaks, with D. K. Higgins, one of its authors, in the title role, average fair receipts 8-9 and Saturday matinee. The co. is organized for the smaller towns, hence suffers in comparison with earlier productions. Kate Castleton is booked for 22-5.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): The engagement of Modjeska, concluding 2, was more of an artistic than a financial success, the houses being only fair. Twelfth Night, Frou Frou, As You Like It and The Chouans were rendered, the lady winning most commendation in the last two plays. The support was good, Maurice Barrymore, of course, being second only to the star. Boston Ideals 4 6; good business. The house was crowded only at rendition of Daughter of the Regiment. After the second act of this opera De Lussan had three recalls. This charming artiste has many admirers here. Marie Stone, McDonald, Clark, Karl and Barnabee gave great satisfaction. Chorus indifferent. Robson and Crane 15-19.

Items: The Omaha Lodge of Elks entertained the Modjeska and Boston Ideal cos. right royally 5. I noticed several members of Modjeska's co. at each performance of the Ideals.—It is an open secret that E. J. Sackett, of Chicago, has closed negotiations for the erection of a new opera house to cost $125,000. Omaha capitalist having pledged $30,000. It is intended to have the house ready by Oct. 1.

HASTINGS.

Kerr Opera House (F. D. Taggart, manager): Smith Bell-Ringers appeared to good houses 1-2. Howarth's Hibernica 6; fair audience.

LINCOLN.

Opera House (Fred. Funke, manager): Alpine Choir sang to good business 2. House dark rest of the week. Thatcher, Primrose and West's Minstrels 18.

People's Theatre (Warner and Brown, managers): Hyer's Colored Comedy co. in Blackville Twins four nights, played to standing-room only. Gilday's Collars and Cuffs Comedy co. week of 18.

NEW HAMPSHIRE.

NASHUA.

Theatre (A. H Davis manager): Joseph Jefferson in Rip Van Winkle 6. Second largest audience of the season, every seat and a large number of extras being taken; no end of grumbling caused by speculators getting the drop on many of the best seats.

MANCHESTER.

Opera House (E. W. Harrington, manager): The Opera House was filled 7 with a large audience at the presentation of Rip Van Winkle by Joseph Jefferson. Siberia drew a fair house 8.

DOVER.

City Opera House: Week of 4 Maud Banks and co. in popular plays at low prices. Good business.

NEW JERSEY.

NEWARK.

Miner's Theatre: Gus Williams in Oh, What a Night! opened to a large audience 11. He appeared 12 in One of the Finest. The Newark Amateur Opera co. in Chimes of Normandy 13. Entire house sold; society event. Sarah Bernhardt in Fedora 14; Frou-Frou 15; Camille 16. Advance sale large.

Grand Opera House: Her Atonement opened 11 to a large audience. The drama is well presented, and remains all the week.

Waldmann's Opera House: A crowded house greeted Uncle Dan'l, the Messenger from Jarvis Section 11. It will play the week.

ORANGE.

Music Hall (G. P. Kingsley, manager): McCaull co. in Falka 6; fair-sized audience. Rose Coghlan in Masks and Faces 15.

NEW YORK.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Pat Rooney and his co pleased large audiences last week. Pat's Wardrobe presents opportunities for Mr. Rooney and his daughter Katie to appear in their specialties, for which purpose it was evidently constructed. This week Skipped by the Light of the Moon. Next, Howard Athenæum co.

Grand Opera House (P. H. Lehnen, manager): Lights o' London drew fair houses 4-6. Genevieve Ward, who was booked for 7-9 cancelled dates on account of illness. Salsbury Troubadours 13-16. Rehan's Nancy and Co. 20 (Manager John J. Lehnen's benefit.)

Casino: Ida Siddons' Burlesque troupe attracted large audiences last week. The co. is a good one. Ida Siddons' skipping rope dance, Maud Beverly's singing and the Southern quartette are deserving of more than passing comment. This week McCabe and Daniel's co.

Items: Local lodge Elks benefit 28 at the Academy, Messrs. Jacobs and Proctor have generously tendered them the use of the house and Frances Bishop the services of herself and the Muggs' Landing co.—Frank Edwards, the painstaking and energetic press agent of the Academy, last week entered upon his third year as representative of Jacobs and Proctor's interest in this city. To Mr. Edwards is due much of the popularity of the house, for by his genial and pleasing manner he has gained many warm friends among our citizens generally, as well as amusement goers. John J. Lehnen's benefit, 20, promises to be a rouser.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The National Opera co sang Martha to an immense audience 5. Pauline L'Allemand was given a most flattering reception by her townspeople. At the close of the opera she was called before the curtain again and again. Lights o' London played to light business the last half of the week. Professor Bristol's Equescurriculum this week. Wilson Barrett 21.

Grand Opera House (Jacobs and Proctor, managers): The Howard Athenæum Specialty co. this week. Muggs' Landing next. Fowler and Warmington's co. in Skipped by the Light of the Moon drew lightly last week.

Cal Wagner's Theatre: May Fisk's English Blondes drew poorly. Pavements of Paris this week.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Black Crook 4 6, drew only medium houses. Arthur Rehan's co. in Nancy and Co. fared ditto. Carrie Turner's Nancy Brasher is very clever. Saints and Sinners this week.

Court Street Theatre (H. R. Jacobs, manager): The Australian Novelty co.'s return engagement Passion week was in keeping with the times. Audiences below the average. Under the Gaslight opened 11.

WATERTOWN.

City Opera House (E. M. Gates, manager): Moulton and Baker's Black Crook 9; good business. Robert Mantell 15.

Items: At the close of the season with The Black Crook co. Messrs. William Paul, Frank M. Allen and T. C. Howard go on the road with William Paul's sensational drama, Lucky Ranch. The acting dogs, Rover, Pilot and Pinch, will be featured. The charming little soubrette and vocalist, Maggie Morgan, will be a prominent member.

PLATTSBURG.

Music Hall (Meehan and Howell, managers): Atkinson's Peck's Bad Boy co. played to fair business 9. Johnny Prindle received quite an ovation from his many friends here. Mr. Prindle is a native of our city.

OSWEGO.

Academy of Music (John R. Pierce, manager): Peck's Bad Boy drew a light house, but seemed to please. The Black Crook gave average satisfaction to a large house 8. Mantell in Tangled Lives 14; The Soldier 21; Wilson Barrett 22.

LOCKPORT.

Opera House (John Hodge, manager): Moulton and Baker's Black Crook co. played to fair business 7. The co. had some new members and did not do as well as was expected. Scenery very fine but poorly handled. The Hurbert Brothers in their acrobatic feats are worthy of special mention.

UTICA.

City Opera House (W. Wright, manager): Jesse James co. 4-9; good business. Charles A. Loder's Hilarity co. 11, week.

AMSTERDAM.

Potter Opera House (N. S. Potter, manager): Callan, Haley and Callan's Comedy and Specialty co. have been the attraction for past week. Very pleasing entertainment to fair business. Prince Flawto, contortionist, and Ida Vernon joined above co. here.

Item: Neff's Opera House is closed for repairs.

AUBURN.

Academy of Music (E. J. Matson, manager): The Grau-Gordon Opera co. did a fair week's business opening 4. Co. not the best.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): The past week good business was about equally divided between the Howard Athenæum Specialty co. first three afternoons and evenings and P. F. Baker remainder. Chris and Lena gave satisfaction. Frances Bishop, a Trojan favorite, presents Muggs' Landing current week. Silver King next.

MALONE.

Howard Opera House (Ferguson and Merritt): Atkinson's Comedy co. in Peck's Bad Boy 9; good house, notwithstanding Good Friday. The co. gave the best satisfaction. Clara Louise Kellogg 26. The managers are already assured of a big house.

OHIO.

COLUMBUS.

Metropolitan Opera House (C. A. and J. G. Miller, managers): Lotta played a fairly successful engagement 5 6, appearing as Little Detective and Little Nell. The National Opera co. gave Lakme in all its splendor 8, and in spite of good Friday and high prices drew a large and brilliant audience. One of the Bravest 14-16.

Eichenlaub's Amusement Hall: The Hollywood Opera co. closed 10, after playing to big business for nine days. Arrivals this week: Baughman and Aldine, Alice Clark, the Barons, Rose Hall, Gray and Walker and Lizzie Aldine.

AKRON.

Academy of Music (W. G. Robinson, manager): A. R. Wilber's Dramatic co. closed a successful week 2, turning people away Saturday night. Lotta 7; large and fashionable audience. Maggie Mitchell 14; We, Us & Co. 20.

Item: W. L. Lykens, representing Maggie Mitchell, was here 7 and made many friends. Floy Crowell closed her season here last week. The co. goes on under the name of the Globe Dramatic co.

MARION.

Music Hall (L. M. Wisler, manager): Patti Rosa 5; crowded house. Everyone well pleased.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Wilson and Rankin drew a slim house 11. Performance fair, with the Pavenelas in their musical act as stars. Stetson's Uncle Tom gave a vile performance to vile business 15 16.

People's: Corinne and her clever burlesquers have packed the house during the week. Manager Hayden informs me that on account of the increased inflow

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.
ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M., Wednesday. Foreign advertisements and subscriptions taken at home office by our European agents. The International News Company, 11 Bouverie St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipsig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.
Make all checks and money orders payable to
THE NEW YORK MIRROR,
Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - - APRIL 16, 1887.

MIRROR LETTER-LIST.

Armstrong, Kirk	Jarbeau, V.
Abell, F.	Kyle, O. W.
Alliger, James	Kimble, Frank
Brandon, Ethel	Lawrence, Fred.
Buckstone, Rowland	Lee, Tanner R. E.
Bonner, Marjorie	Lamworth, Peter
Brooker, Frank	Leonard, Emily
Baker, F. C.	Lander, Frank
Bailey, J. A.	Lynch, Mark
Brown, Prof.	Lennox, George H.
Boyle, Anna	Murray, Fred.
Bernstein, J.	Morris, J. A.
Bird, Mary	Morrissey, J. W.
Bossetta, C.	MacCullough, Fanny
Chapman, H.	Mulle, Ida
Clarke, Mariande	Moulton, Arthur
Crocker, Prof.	Mortimer, Charles
Clifton, H. D.	Matlack, Bennett
Conyers, Thomas A.	Neville, R.
Cooper, Leo	Nicholson, P. F.
Conghlan, Prof.	O'Connor, Owen
Cheatham, Kitty	Oglesby, Dick
Cooper, F. C.	Peckman, G. H.
Collins, John	Renner, W. J.
Duffy, J. Clarence	Paullin, Louise
Edwards, Miss E.	Robinson, G. S.
Eldridge, Louise	Ross, Stella
Emsley, W. W.	Reynolds, T. H.
Fay, Hugh	Reynolds, F. E.
Forrest, Arthur	Read, John
Fisher, Charles	Richardson, Mrs.
Fraser, Robert	Reynolds, Gus
Glover, L. M.	Russell, L.
Graham, Cora	Robinson, G S.
Gilbert, Katie	Stanley, C.
Gallatin, Miss	Stafford, W.
Girard, E. F.	Stevens, Ed.
Hicks, C H.	Scott, A. L.
Huebner, F. C.	Stuart, W. H.
Hall, Clinton	Smith, C. H.
Hardy, Fred	Thomas, Billie
Hynes, H.	Thompson, Charlotte
Hudson, R.	Thropp, Clara
Hascomb, H.	Tothill, Ben
Huff, Minnie	Ulmer, G. T.
Harold, Jessie	Williams, F.
Hawley, G.	W. A. E.
Ingalls, Lizzie	Weber, E. A.
Jordan,	Wingfield, J.
Julian, Edith	Williams, O.
Judson, F. N.	Westcroft, Nelson

*** The New York Mirror has the Largest Dramatic Circulation in America.*

NOTICE OF REMOVAL.

On May 1 the Publication Office, Editorial Rooms and Mechanical Department of THE NEW YORK MIRROR will be removed to the iron building, 145 Fifth avenue, corner Twenty-first street, where handsome and commodious quarters have been leased.

Play Piracy.

THE MIRROR'S effort to detect and expose the play-pirates that marand the country is meeting with general interest, and a commendable desire is manifested by the profession and those interested in it to render us assistance. Elsewhere we publish a number of these disreputable persons. Once they are known no respectable out-of-town manager will give them dates.

But it is not alone in this that the crusade will prove beneficial. We have reason to believe that good use can be made of the material thus gathered; that it will enable us to secure to the profession immunity from the thefts of these tramp actors.

What Can We Do?

We do not regard ourselves as departing from our special function when we inculcate peace and good will among men and suggest alleviations for the hardships and misdirected waste of energy which creates gloom and weariness with our people. On the contrary, we hold it as no small incident of our duty to promote the means of relief from the cares of life mainly by the strengthening, fortifying, humanizing and elevating polity of the stage and its adjuncts. If we look abroad just now what do we find the state of the public mind and the influence that operates among the miscellaneous masses? Is it not that of perturbation, tumult, confusion and the constant exhibition of unbridled passion untempered by culture and better aspirations?

Whence, we may be asked, shall be derived the benignant power which should allay this morbid humor and amend the misdirection of human nature itself to disturbing and perverted results? The first redress is to be sought in offering other and better attractions which afford harmless indulgence and vent for the emotions. Now, it is here that we are called on to acknowledge that the theatre furnishes its hygienic and curative strength. What are the resources of the stage to enable it to attend as the good physician? In all ages the drama, in one form and another, has been used by statesmen and publicists to draw the minds of the people away from tumultuary and discordant agitation? It is no small achievement to amuse and tranquilize the age, and therefore dramatists and their allies may be justly held as benefactors, and on the brows of dramatic and lyric genius may be rightfully placed the laurels of great work and great victories.

We are earnest in this matter, as, with all other observers of the signs of the times, we cannot but take note of the wild lawlessness and savage disregard for life, order and decorum. Whichever way we turn our eyes we see society, nations and communities disturbed, demoniac passions let loose, and barbarism in full sway—a most perilous condition, which requires to be administered upon. The remedy which our vocation prompts us to suggest is innocent and at the same time inspiring. The most efficacious balsam for the cure of our distracted brains and wild-beating pulse is, in our opinion, to be chiefly looked for in well-chosen and well-presented dramatic amusements. Let no man regard a theatre poster, showboard or advertisement with indifference, and hold as of trifling account the pageantry of laughter-moving farce and comedy. In these we will find the true anodyne for bruised hearts and the wholesome prompters to good spirits. No less in heroic tragedy is the heart touched and the ambition spurred to fortitude, manly resolve and and self-respecting emotions.

When such results are accomplished by performances at the theatre, rightly constructed and acted with skill and art, we need not trouble ourselves in seeking for a moral—a happier and better man is moral enough.

The Work Completed.

The entire sum necessary to pay for the Actors' Fund Memorial Monument in Evergreens Cemetery has been raised by THE MIRROR, the subscriptions received since last week having swelled the receipts to over $4,550.

The happy completion of our work offers a fitting opportunity to revert to the generous assistance we have received, chiefly from the profession, but also from that class of the public that appreciates at their full worth the stage and its people.

Playgoers have united with all sorts and conditions of professionals in placing a suitable mark of honor and respect above the players that have fallen in the fight. The responses have been prompt as well as liberal and numerous.

Our appeal was made twelve weeks ago. Two thousand people on and off the stage have since answered it. Each donor may well feel proud of the aid he or she has given, and realize the force of the Fund's sweet motto, "Charity ever finds in the act reward."

At the last meeting of the Trustees of the Fund a committee was appointed to arrange for the dedication of the monument. The occasion will be both interesting and important, for it will be unique in the annals of the stage in America.

Personal.

MODJESKA.—Mme. Modjeska will spend the Summer on the Pacific Coast.

SANGER.—Frank W. Sanger and family sail for Europe on the *Etruria* on June 11.

HOWARD.—Sidney Howard, the Ben Chibbles of Hoodman Blind, sails for Europe April 27.

WASHINGTON.—The sale of seats for the Fund benefit in Washington has reached nearly $2,000.

COSSAR.—Mr. W. L. Cossar, THE MIRROR'S correspondent in Chicago, is ill with scarlet fever.

SYLVESTER.—Louise Sylvester has been engaged to play old women in the Casino company.

O'LEARY.—Miriam O'Leary has succeeded Minna K. Gale as leading lady for Lawrence Barrett.

LANGTRY.—Mrs. Langtry has rented a cottage in the Yosemite Valley, where she will spend the Summer.

ABBEY.—Mr. and Mrs. Henry E. Abbey and family will accompany the Patti Concert company to Europe.

KELLOGG.—Dell Kellogg is reported to have made quite a hit as Dame Hannah with Stetson's road Ruddygore company.

REIMER.—Helen Reimer, so long and favorably identified with the Rag Baby company, is seriously ill at her home in Boston.

BRUCE.—Mae Bruce is with Stetson's travelling Ruddygore company down East, playing the role of Zorah very pleasingly.

DORR.—Daisy Dorr, who plays a leading role in The Golden Giant, is a young lady who, in Chicago, at four hours' notice, assumed Kathryn Kidder's part in Held by the Enemy when the latter refused to play on a Sunday.

FLORENCE.—The benefit to William J. Florence at the Park Theatre, Boston, last Saturday night, netted the comedian $1,678.

MULDENER.—Louise Muldener, who has been playing Hilda in the Kiralfys' Rat-Catcher, will be at liberty after this week.

CHISNELL.—After three seasons in one part with Aimee, Newton Chisnell left for Akron, O., on Saturday, to remain until next Fall.

FULLER.—Loie Fuller closes her present season with Miles and Barton on May 1, as she does not go on the road with Nat Goodwin.

CLARKE.—Annie Clarke returned to the Boston Museum on Monday night, appearing as Peg Woffington. She was warmly welcomed.

PARSLOE.—Charles Parsloe is in the city and says he is much more willing to be "a hired man" than to risk his money as a proprietor as the business now looks.

PALMER.—A. M. Palmer has invited a number of friends to accompany the Madison Square company to Washington for the Fund benefit next Monday night.

HARRIGAN.—Edward Harrigan, who was sick with malaria last week and was out of the bill three nights at the Park, has entirely recovered and resumed work.

CLARENDON.—Hal Clarendon, who will shortly star in After Many Days, is engaged to create the leading part in Fascination, supporting Cora Tanner, on May 30.

LIEB.—Beatrice Lieb has closed her preliminary tour in Infatuation. The last performance took place at the Lee Avenue Academy, Brooklyn, E. D., on Saturday night.

SPRINGER.—Stephen E. Springer, who for the past three seasons, has played heavy parts in Lawrence Barrett's company, has been engaged for the coming season by Modjeska.

COLLIER.—J. W. Collier was out to Raymond's funeral. Mr. Collier has been confined to his room with rheumatism for two months past, but looks none the worse for the wear.

BROOKE.—Mrs. Claude Brooke (Annie Leaf) has just lost her infant son. It died in this city, and the sad news was telegraphed to the mother, who is professionally engaged in New Orleans.

COULDOCK.—Booth, Barrett, O'Neill, Jefferson, Mrs. Drew, Fanny Davenport, Margaret Mather and a host of others will appear at Couldock's semi-centennial at the Star Theatre May 10.

ALBAUGH.—John W. Albaugh, of Baltimore and Washington, came over yesterday to attend the funeral of his friend, John T. Raymond. He reports good business all season in both his theatres.

CRABTREE.—Except to those in the know, it will be a source of reflection that Charlotte Crabtree (Lotta) was touring the Pacific Coast thirty-two years ago. She was then dancing to more or less discordant music in the mining-camps.

HILFORDE.—Marie Hilforde has finished her season with the White Slave company and is at liberty to make an engagement for next season. Miss Hilforde has done conscientious work in the profession and her progress has been deservedly rapid.

MARSTON.—Richard Marston, the scenic artist of the Madison Square, will leave for England May 10 by the *Alaska*. He goes to adjust certain matters of property on account of his mother's recent death. He will return almost immediately.

GOODWIN.—It is reported that Nat Goodwin was offered by Manager Rudolph Aronson the same terms on which he is now playing at the Bijou Opera House—17 1-2 per cent. of the gross receipts—to go to the Casino next season. Mr. Goodwin refused.

WOOD.—Annie Wood has gone to New Bedford, Mass., to look after some property interests there. Before leaving she handed in fifty dollars as her latest collection for THE MIRROR Monument Fund. Miss Wood shortly joins Harry Lacy's support.

HARRIS.—Hamilton Harris proposes to enter the stellar firmament next season and see with what effect he can twinkle. Mr. Harris is a very distant relative of Senator Hamilton Harris, of Albany, and, from the fact that they have never met, the distance never varies.

HANLON.—It is a pleasure to meet one of the Hanlon Brothers. They have been observant travellers for over thirty years, and have had 'scapes and adventures by land and sea in many climes. And in relating stories they keep their own personality modestly in the background.

ROSS.—Willis Ross has retired from theatricals, and is now on the Chicago Board of Trade, where he is doing better than in the arena of amusements. He is winding up some real estate matters in Brooklyn preparatory to marrying and settling down. Mr. Ross was manager for William Stafford for several seasons.

PIERCE.—By her excellent acting in the leading role of Passion's Slave, Abbie Pierce quite distances her predecessors in the part during the present season. Miss Pierce is pretty in form and feature, with a musical and well-trained speaking voice, and her stage-work easily claims the attention of the audience while she is in view.

HAWORTH.—Joseph Haworth has long desired to give the New York public an opportunity to see him in Hamlet. To that end he will give a performance of the tragedy at the People's Theatre on some Wednesday matinee before the end of the present season, with a number of the Hoodman Blind company in support. The proceeds are to go to the Actors' Fund.

The Mirror Memorial Monument Fund

Total Subscribed - - $4,552.60.

The Monument Fund is now completed—that is to say, THE MIRROR has raised an amount that will cover the entire cost of the shaft independent of what the Actors' Fund had collected before we began the work. There will be a surplus of more than $2,000 for the permanent fund recently created to maintain the grounds.

All the collections this week, with one exception, have come through Annie Wood, who since the beginning of THE MIRROR'S task has brought to us over $700. Her interest has been unflagging and her energy tireless. We wish now, at the conclusion of her labors, to publicly acknowledge our gratitude to Miss Wood for her valuable assistance.

Miss Wood has obtained $25 from C. H. Reed and Co., proprietors of the Hoffman House; $15 from Peter Backus and Son, 135 West Twenty-fifth street, and $50 from Frank T. Huntoon, proprietor of the Carlton Club.

Here are the subscriptions in the order of their receipt since last Thursday morning:

C. H. Reed and Co.	$ 25 00
Peter Backus and Son	15 00
F. T. Huntoon	50 00
Thomas Martin, Evansville, Ind.	1 00
Total	$91 00
Previously acknowledged	4,461 60
Total amount subscribed to date	$4,552 60

The Actors' Fund.

The monthly meeting of the Trustees was held on Thursday, April 7. The Building Committee reported that they had concluded not to offer $125,000 for the premises No. 130 Madison avenue, as authorized to do at the last meeting, on account of a complication in the affairs of the estate. The President suggested the sending out of a circular to leading members of the profession, inviting a conference on the proposed Actors' House, and setting forth the advantages of such an establishment. The circular was ordered to be sent out.

A committee to select a new headquarters for the Fund was appointed. They have since secured new quarters. The Fund will move thereto on May 1.

On motion of Mr. Pastor, a committee was appointed to investigate certain charges made in public print against the conduct of the Fund's Dramatic Bureau.

The Committee on Benefits had nothing to report. The President said he had learned that either a benefit would be given at McVicker's Theatre, Chicago, or that Mr. McVicker would give a part of the receipts on Shakespeare's Birthday to the Fund.

It was ordered that the Secretary transmit the thanks of the Board to the Philadelphia newspapers, to the New York *Clipper*, NEW YORK MIRROR and to Messrs. I. Fleishman, E. P. Simpson, Fred. Rullman, A. H. Sheldon and Denman Thompson.

A committee of arrangements on the dedicatory services of the Memorial Monument was appointed. Adjourned.

Four applications for relief were considered favorably last week, and five are on file.

Expended in relief week ended April 9, $251, including one funeral.

New members and annual dues paid in: W. J. Butler, Harry G. Stone, Lewis Mitchell (three years), Jennie Elberts, Carrie Elberts, Charles Wheatleigh, Michael M. Whelan, Sylvanus Dauncey, Otis Turner, Fred. E. Queen, Charles D. Herman, William G. Smyth, David R. Young, James C. Dunn, Hart Conway, Alice Brooks, Charles W. Allison, Nelson A. Morkill, Edward Arnold, Thomas G. Howard, Clarence Harvey, Kate Fletcher, Fred. L. Hill, Anna Langdon, James F. Crossen, Thomas Martin, Helen W. Martin, Charles B. Waite, Amy Crome, Thomas Dayton, Frederick Schmidt.

More Discussion of the Law.

A MIRROR reporter met a few actors who were discussing the effects of the Inter-State Commerce law at a prominent restaurant the other day. There were half a dozen in the group, and all were bewailing the fate of the actor who would be left out of an engagement through the operation of the law. Past articles in THE MIRROR had evidently been studied, and the interchange of thought and idea was being run on every item that has thus far entered into the discussion of the subject. One actor, with a little more originality than his companions, expressed the opinion that the strict enforcement of the law would necessarily decrease the desire of managers to take speculative chances, and would reduce very materially the number of companies, and consequently the number of people, on the road. This would leave a large number of actors out of work, and to make a living they would be compelled to pool issues and form companies on the commonwealth plan, trusting to the receipts to pay running expenses, and dividing all over this that luck might bring to them.

The proneness of actors to disagree on all business matters was brought up as an argument against the commonwealth plan, but in reply the case of the Salsbury Troubadours was cited, and a strong business contract between the parties at interest was agreed upon as sufficient to keep all parties at interest in line. One company of six actors was mentioned as having already agreed to this plan. The reporter tried to get the facts of this case, but was unsuccessful, his informant saying that all would be made public in good time.

Joseph P. Reynolds told a reporter on Tuesday that the scenery that has been carried by Mrs. Langtry during the past season had all been stored in a warehouse in consequence of the increased expense of transportation.

John A. McCaull will not have travelling companies hereafter unless more privileges are granted, because the increased expense under the law eats up all the profits that have heretofore accrued from the business.

"In my opinion," said Neil Burgess to a MIRROR reporter yesterday, "the Inter-State Commerce law, which so many theatrical people seem exercised over, may be a blessing in disguise. It is likely to bring back the days of stock companies by making their organization in small towns and cities imperative. All that would be needed by a prominent star would be a stage manager whom he could send ahead to rehearse the week before. If every city had a stock company the money spent now in carrying company, baggage and scenery would be divided among the managers, the stars and the actors.

"If actors of influence and managers all over the country would try and bring about some combined action to bear on this matter the scheme might be accomplished. A few of the stars might have to carry one or two of their principal support with them, but the rest of the cast could be filled by the regular stock company. Combined action in a thing like this is of course necessary. One man could accomplish nothing whatever. It would be a splendid thing for the actor, who would make more money in a local company, as he would not be under the great expense of jumping around the country."

In the Courts.

MISS MARKHAM DOES NOT CARE.

A. M. Palmer was recently advised to be on his guard or there would soon be a Jim the Forger in the dramatic field. Mr. Palmer's informant further alleged that Pauline Markham was the writer of the new play, and that she intended to produce it throughout the country. The manager consulted his lawyer. The result was an injunction from Judge Allen, of the Court of Common Pleas, restraining the lady from producing Jim the Penman, or any play entitled Jim the Forger, or an adaptation in any form of the Madison Square play. A day was set for arguing the motion to make the injunction permanent. Miss Markham did not oppose it, and said she was perfectly willing that it be made eternal, as she had no intention of producing such a play as alleged.

ACTOR SUES MANAGER.

Mr. Palmer had only settled the first suit when he was made a defendant in one of a different character. William J. Lemoyne, who was dismissed from the Madison Square company, brought suit for $400 damages. His story is that he made a verbal contract with Mr. Palmer in April, 1886, according to which he was to be employed during the Summer season and the Winter season following at a salary of $100 a week. Mr. Lemoyne says there were still remaining four weeks of his season to be filled when he was discharged, and that he is still in readiness to perform his contract. The day he was informed that his services were dispensed with he had gone to the dressing-room as usual and begun to prepare for his part. Then he received a note stating that his employment had been ended.

AGAINST THE STOCKHOLDERS.

New tactics have been taken up by the lawyers who are trying to get some money for those who have claims against the American Opera Company. The judgments that were obtained against that company were not fruitful, as there was nothing to attach. It seems that in organizing the National Opera Company all the property of the old American Company was made a seven-tenths interest in the former. So the suits have now been brought against the stockholders of the old company. As a result Parke Godwin, Levi P. Morton, Henry G. Marquand, C. P. Huntington and Mrs. Arabella D. Huntington find themselves defendants in about twenty suits. Mrs. Thurber, Mrs. A.. B. Blodgett, Mrs. Calvin S. Brice and others will also have to make answer to complaints made by the chorus-girls and others whose salaries were not paid. Three cases against the company are on the calendar for to-morrow (Friday), and the others will follow soon.

Letters to the Editor.

O'CONNOR AND COMPANY.

Editor New York Mirror:

MY DEAR SIR:—I read in your MIRROR of last week the following choice excerpt:

"Members of James Owen O'Connor's late company are still stranded in Greenville, S. C. They were to assist at a recent local entertainment."

I hold the receipts in full of all demands of all my late performers (?) for their salaries. Never before was star accursed with such support(?). Drunkards, libertines, incompetents, mutineers!

I was not bound in law, or ethics, to railroad them to a too-long-suffering Gotham! After a season of nearly eight months their own rascally improvidence overwhelmed them, if at all overwhelmed. "The rest is silence." Faithfully yours,

JAMES OWEN O'CONNOR.

THE "DRUMMERS'" THREAT.

Editor New York Mirror:

MY DEAR SIR:—Proprietors of various hotels throughout the States have received circulars signed by certain persons purporting to be commercial "drummers." These circulars come in the light of a threat—or, more properly speaking, a mildly mapped boycott—their text being to the end that any hotel proprietor who shall receive as his guests members of the theatrical profession, at a rate lower than the quoted standard commercial rate of their respective hotel, or assign them to outside apartments, will be given the severest kind of a cold shoulder by the said so-called commercial "drummers."

As a member of the theatrical profession, I wish to say something relative to this insult thrown out by travelling salesmen.

At a low estimate, there are about 5,000 persons in the ranks of our profession, in the States and Canada, who travel almost constantly during a period of nine months every year. Let us suppose that these 5,000 persons average an outlay of $10 per week each (this average figure is small) at the various hotels in the land. That means $50,000 per week, or $1,800,000, during a season of thirty-six weeks, paid to hotel landlords for board and lodgings, by these 5,000 people, never mind taking into account the sums paid by them in matters of dress, "clove instigators," etc., and the $3,000,000 paid every season by managers for 1,500,000 miles of railway traffic—barring cost for scenic and luggage transportation.

The members of the theatrical profession travel in companies of from five to seventy-five persons, and often stop a week, sometimes a fortnight, in a town. Commercial travellers go in twos or fours and stop in a town from five to four-and-twenty hours. The first thing the commercial drummer does after finishing his work in a town is to make a noise. That is his conception of glory—noise and smoke. He makes more racket, talks louder, drinks more bad gin and makes more hard kicks about hotel fare than any other class of travelling people on earth. And, mind, I am speaking of commercial travellers as a class, for there are many exceptions. They devour a ten-cent beer luncheon and charge their firm with a $2 per day hotel rate. They ride all night in a smoking carriage and charge their firm with $2 for a sleeping coach. The ladies of your company are never free from their brazen stare. They are not, generally speaking liberal patrons of the theatre—from a box-office stand-point. But they do infest the stage-door, and you can lay a wager that before a company gets out of town the average commercial drummer will manage to insult every female member of your company, from leading lady to ballet-girl.

The main trouble with actors is that when their united efforts are needed to cry down a wrong aimed against their profession, the majority of the rank and file forthwith transform themselves into moral cowards and refuse to act in a body. That is why our profession is saddled with so many glaring impositions—one of which is the drummers' circular. Another one is the custom of Sunday performances.

ANDERSON FOSTER.
Silver King Company

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

Messrs. Abbey and Schoeffel are daily in expectation of closing the negotiations for the Broadway property which they have selected as a suitable site for their projected combination theatre. The owner of the midale lot still holds out for an exorbitant price, but he will probably come to terms. Maurice Grau will have a finger in this speculation as well as all the other Abbey-Schoeffel enterprises, except the Park in Boston, which remains solely in the other partners' hands.

* * *

Grau formally becomes a one-third partner with Abbey and Schoeffel the coming week. People are wondering why and how the latter have been induced to take the wily Grau in. There are several reasons, I believe, the chief of which is that by capturing Grau the firm destroy their most dangerous opposition. He enjoys Bernhardt's confidence, and has influence with several other powerful European attractions. Moreover, he is shrewd and conservative—characteristics that the generous and somewhat reckless senior partner totally lacks. Grau will personally supervise the tours of Patti, Bernhardt and other stars in Spain, South America and Mexico, while Abbey and Schoeffel will look after the United States end of the business. Abbey, Schoeffel and Grau have two schemes of extraordinary interest in process of fruition just now. If they come to aught the two ensuing dramatic seasons in this country will be brilliantly eventful. I regret that I am not at liberty to give the particulars. The negotiations are going on very quietly.

* * *

Osmond Tearle's familiar face has been seen on Broadway a good deal lately. He is as hearty and handsome as ever. He says he has outgrown love of glory and has his eye peeled for the dollar. He doesn't care who or what he goes with next season providing the salary is sure and large enough. While with Rose Coghlan Tearle receives $250 a week and a conspicuous line on the bills.

* * *

The need of systematic arrangements with understudies in well-regulated companies was shown the night that Mrs. Booth was taken ill and the Madison Square had to be closed. Miss Meyer, the young lady that understudied the part of Mrs. Ralston, was not in the habit of reporting nightly at the stage-door, as is customary, and when sent for she could not be found. Hence the dismissal of the audience. It now transpires that Miss Meyer was a volunteer, receiving nothing for her services as understudy, and consequently her attendance nightly at the theatre could not be exacted. Manager Palmer probably lost more through closing his house one night and giving back the people's money than it would have cost for a paid and consequently responsible understudy during the entire run of Jim the Penman.

* * *

There is one nightly visitor at the Madison Square stage-door who is not altogether welcome—Mr. Lemoyne. His coming is a legal formality, made necessary in view of his forthcoming suit for salary against the management that dismissed him.

* * *

Mrs. A. M. Palmer is still quite ill. Her active participation in social and charitable affairs has been seriously missed this Spring. Mrs. Palmer and her family will go to the Stamford country-seat about the first of next month.

* * *

Lillian Spencer has been quite ill at East Liberty, Pa., and her physician will not allow her to act for the present. The actress beguiles her enforced leisure with literary work. She has another novel ready for publication, entitled "Her Drama." Some verses from Miss Spencer's pen appear elsewhere in this MIRROR.

* * *

Heigho! Here's another paragraphic romance shattered into fragments. The clever leading lady of Hoodman Blind sends me the following:

NEW YORK, April 10, 1887.

Dear Usher:
Will you kindly correct the erroneous rumor of my "approaching marriage to Mr. Joseph Haworth?" I think Mr. Haworth a charming gentleman, a great artist. But there is no truth whatever in the report. Indeed, Mr. H. has never conferred upon me the honor of asking me to become his wife.

Yours very sincerely,
SYDNEY ARMSTRONG.

I print the contradiction reluctantly because I should be glad if a strict regard for accuracy did not demand the denial of such pleasant intelligence. However, Miss Armstrong evidently appreciat s Haworth, and that capital fellow may yet see the enviable advantages of verifying the item that called forth her letter.

* * *

Mrs. Bartley Campbell tells me that on her last visit to the Middletown Asylum a few days ago she found her husband improved to a very encouraging extent. He has grown less noisy, his physical condition is excellent and there are moments when his mind seems to be lucid. The treatment at Middletown has had eminently satisfactory results and the demented dramatist's friends rejoice that he has escaped from the neglect and brutality of Bloomingdale. When Campbell was in that retreat the Fund paid for private accommodations and attendance. Had he been a pauper he could not have been worse housed. There was an investigation into the management of Bloomingdale some years ago that developed a thrilling chapter of wrongs and cruelties. The indications are that another public examination would be prolific of startling revelations. I would not like to see my bitterest enemy confined in Bloomingdale.

* * *

I am often asked what are the prospects of Campbell's ultimate cure. According to the Middletown doctors they are strong. The patient came to them pronounced incurable, but his improvement there has been so marked, both mentally and physically, that the physicians express strong hopes of a favorable result. They say that a great change for the better may take place within six months or perhaps not for two years, but they are quite sure it will take place. If Campbell does regain his reason he will not be able to return to dramatic work, for his tendency will always be paretic and mental effort will have to be avoided.

* * *

To show how Campbell's mental perceptions have revived I may give a little instance related by Mrs. Campbell. She took him a copy of THE MIRROR. He glanced over its columns carefully, and now and then his face lighted up with recognition of some familiar name. Suddenly he jumped up from his seat and began pacing the floor, muttering furiously. His wife asked what was the matter.

"See!" he cried, holding the paper toward her and pointing to an article, "here's the name of My Partner, but they have left out the author's name."

Mrs. Campbell endeavored to sooth him by pointing to an advertisement in which the line "My Partner" was boldly displayed.

"No, no," he said, sadly, "Aldrich doesn't give my name either. Both he and Fiske have crowded me out." It was some time before his thoughts could be directed into another channel.

* * *

Death has latterly been busy among the profession. Last Thursday he sought another victim in Charles D. S. Howard, the son of Rose Watkins, and nephew of Mrs. John Hoey. Howard had suffered from consumption for several years. He bore his long illness with fortitude, and in the last hour said he bore no malice toward a living being, and hoped his friends would remember him kindly. Seldom has a more peaceful end been witnessed. Howard was a conscientious and intelligent actor. His habits of life were good. His father was Mrs. Watkins' first husband, Charles Howard, who died about thirty years ago.

* * *

Ben Stern, the shrewd business manager of the Hanlons' Fantasma, has succeeded in getting around the Inter-State Commerce law in respect to obtaining a rate of $4 80 from New York to Washington instead of the regular charge, $6.50. For the benefit of other companies he thus explains how he did it: "I bought a fifty-trip book between New York and Philadelphia at $1,80 for each fare. These books are good for one year, and are transferable. I then bought between Philadelphia and Washington a round-trip ticket, good to return in six days, for $6. This makes the fare $4 80 and saves the company $3 40 on each member for the round trip."

* * *

I understand that some startling developments are likely to result from the refusal of an actor to pay a specialist's exorbitant bill for operating on the former's wife. The surgeon will probably sue for his money, and the actor will bring expert witnesses to prove that the operation under which his wife died was unnecessary, besides being almost certain to terminate fatally.

* * *

Edward Hanlon has done something new. After playing Le Voyage en Suisse in France and England he took the same company through Prussia, Austria, Spain and Portugal, and taught them the language of each of the countries visited, so that they were acceptable to the various audiences. In August the party will arrive here.

* * *

Signor Perugini leaves for Europe next week to perfect a cure of the bad health he has lately been suffering. He will be absent a year, in all probability, and located for most of that time in Vienna.

Karl's Successful Season.

"Karl will remain on the road about a month longer, playing week stands in and near New York," said Phil. H. Irving, C. A. Gardner's hustling manager. "It is just possible that we may play a few one-nights after that. We have had but two weeks of losing business this season—in Lent. In fact, it is Mr. Gardner's most successful tour. I shall manage him another season, and then probably retire, as other interests even now demand my attention. The Chicago printing-house in which I am a partner is making such headway that in another year I will have to give it more of my time.

"By the way," continued Mr. Irving, "there are people who speak of me as being new in this business. Well, look at this letter signed by Joseph Kerry Gow Murphy. Twenty-nine years ago—in 1858—I managed a company of his in San Francisco. This letter is an acknowledgment of the fact. He was a minstrel then, and one of the best. Few people would guess my age—I'm two laps on the other side of fifty—the shady side, if you will; but I find plenty of sunshine just the same."

John T. Raymond.

Real regret marked the reception of the news of John T. Raymond's death. In the profession he was universally well-liked; with the public he was popular and generally esteemed. His professional associates appreciated his rare kindliness and geniality, his depth of sympathy and his fund of charity. None spoke ill of him—all found a satisfaction in recalling many anecdotes of his cheerful, jovial career. Among the great public for whose amusement he had done so much there was the feeling that one of its best friends had departed, one of the men that had made life worth living. There is no benefactor like the successful comedian. His progress through life leaves a wake of merriment, his labors lighten the hearts, refresh the minds and render happier the existence of mankind. The death of an actor like Raymond, therefore, is a public affliction, and the sense of bereavement is not experienced solely by his relatives and immediate friends. It penetrates beyond into a circle whose extent cannot be measured.

The bare particulars of his death on Sunday last have been given in the papers, but there are certain details that as yet have not been made known.

For several years Mr. Raymond was a sufferer from valvular heart-disease. Two years ago Dr. Egbert Guernsey of this city foresaw that it must have a fatal termination at no distant date. Last Summer Dr. Robertson was called to attend him after a sudden attack which it was not thought he could survive. He pulled through, however, but Dr. Robertson informed the writer confidentially at the time that the comedian would not live a year. At times he seemed conscious of his perilous condition, but his nature was too buoyant to permit him to be much depressed thereat. The last time he toiled upstairs to the manager's office in the Madison Square Theatre he pressed his hand over his heart as if in acute pain and said to Mr. Palmer: "This heart of mine will settle me before long."

He should not have acted this season. He did so against his physician's wishes; but stern necessity compelled him to play, and that was why he died in harness. His circumstances were straitened by a series of misfortunes in speculation and theatricals. This season had been very prosperous with him. He was rapidly recovering lost ground and, as Mrs. Raymond said to THE MIRROR representative on Monday, his letters spoke hopefully of the future, of plans for a home where he might enjoy domestic happiness and the companionship of little Jack, the four-year-old boy that he fairly worshipped.

In Evansville last Friday he was taken ill, and Mrs. Raymond was notified that several dates had had to be cancelled, but to feel no alarm. Reassuring dispatches were sent on Saturday and Saturday night. Early Sunday morning came the crushing news that he was dead. There had been a complication of troubles, but the heart difficulty was paramount. Members of the company that faithfully remained in Evansville and sorrowfully returned with Manager Lamb and the remains on Tuesday, say that the physicians called in stated that there was no need for anxiety—that Mr. Raymond would certainly be well enough to play this week. On Saturday they gave him injections of morphine. In the evening when asked by one of the doctors how he felt, he replied: "I'm all right, thank you." Those were his last words. Under the influence of morphine he became unconscious, sank gradually and died at four in the morning. Physicians here state that the use of this drug in cases where the patient has heart-disease is most hazardous, and they condemn its use in this instance.

On Tuesday morning at seven o'clock a committee consisting of Edward Aronson, Harrison Grey Fiske, Dr. Robertson and Harry Watkins proceeded to Jersey City to receive the remains from Manager Lamb and escort them to the widow's residence, 8 East Thirty-second street. The train was over an hour late. On reaching the house the temporary coffin was placed in the front parlor and the remains viewed by the committee. The dead actor's face wore a natural expression. There were some faded roses in the right hand. It was found that the rigor usually appearing a few hours after death had not set in; the body was quite flaccid. The committee withdrew, and Mrs. Raymond was left alone with her dead husband.

Mr. Palmer, the lifelong friend of Mr. Raymond, made all the arrangements for the funeral, the widow being too much prostrated with grief to attend to anything. A cloth-covered casket was selected, mounted with burnished silver handles, and bearing the name of the comedian, the date of his death and age, which latter was fifty-one years.

At ten o'clock yesterday morning the pall-bearers gathered at the Raymond residence. Here a prayer was read, and the relatives and intimate friends took a farewell look at the remains. The mourners then proceeded to the Little Church Around the Corner, where a great crowd had gathered. Long before the actors and actresses began to assemble the edifice was filled with outsiders, mere curiosity-seekers. The late-comers stood in the aisles and the churchyard.

At half-past ten the organ played the opening bars of a funeral march. The choir-boys, all in white surplices and the foremost bearing aloft a brazen cross, marched slowly to its strains down the side aisle, where they met the rector, the casket and mourners. Preceded by the choir they passed up the centre aisle, Dr. Houghton chanting "I am the resurrection and the life." He was accompanied by his assistant. Directly behind walked the pallbearers, A. M. Palmer, W. J. Florence, J. H. Stoddart, James Lewis, Harry Edwards, Arthur Wallack, Henry E. Abbey, C. B. Bishop and Dr. Egbert Guernsey. The casket followed next. Its lid was covered with a pall of lilies. Beneath a dense veil the grief-worn features of Mrs. Raymond could be seen. She followed after, leaning heavily upon the arm of Mr. Lamb. Her little boy, led by Rose Eytinge, came next. Then Octavia Allen, Helen Tracy, Mr. and Mrs. Harry Pierson and William Cullington—members of the Raymond company—followed. After a selection by the choir the clergyman read the service for the dead. One of the boy-sopranos sang "I heard a voice from Heaven" so sweetly that tears flowed from many sympathetic eyes. Dr. Houghton made no address. As soon as the benediction was uttered the organ again played the funeral march and the casket was placed in the hearse. Ten carriages conveyed the pall-bearers and mourners to Greenwood, where the remains were placed in the receiving vault, pending Mrs. Raymond's selection of a lot. The floral offerings were numerous and elaborate. Among them was a tribute from Mrs. Langtry.

Among those present in the church were James W. Collier, Archibald C. Gunter, William Henderson, of Jersey City; Ellie Wilton, Charles Gayler, William R. Hayden, H. B. Lonsdale, William Perry, Agnes Robertson, Jack Saville, Ed Gilmore, Henri Wertheimber, Clinton Stuart, Sam Carpenter, George Herbert, Charles Foster, J. G. Ritchie, Alfred Joel, Dr. T. S. Robertson, Mrs. George Gilbert, Joseph Arthur, Mr. and Mrs. George Devere, Denman Thompson, George Beane, Joseph P. Reynolds, Robert Fraser, Fred Maeder, Augustus Pitou, Chandos Fulton, George Fawcett Rowe, John W. Albaugh, Colonel T. Allston Brown, Frank W. Sanger, John Gibert, Joseph Tooker, Richard Neville, James A. Meade, Thomas Knox, H. B. Phillips, Ruth Cowles, Edward Harrigan, Harrison Grey Fiske, Walter Lamb, Ada Gray, Helen Tracy, Mart Hanley, George L. Stout, A. J. Dam, J. K. Emmet, Jr., Mr. and Mrs. Harry Pierson, Joseph Mora, Brander Matthews, Charles Delmonico, Fred Lennox, Charles W. Dickson, Fred Lennox, Jr., Fred Lubin, Gus Williams, James Lewis, Kate Forsyth, Steele Mackaye, Mr. Rapley, of Washington; Mark Lynch, John A. Mackey, Mrs. Dave Wambold, Jennie Lennox, Gus Phillips, Jacques Kruger, Fred. Runnells, Berry Wall, R. C. Varian, Walter Collier, William Welsh, William Mestayer, Frank Small, P. T. Barnum, R. C. Hamilton, William Schwab, Harry Watkins, Neil Bryant, Abe Daniels, Lester Wallack, Harry Dart, Harry Mann, Harry Courtaine, Ed. Knowles, Col. Morris, Frank Moseman, Patrick O'Connor, J. B. Dickson, Mrs. W. J. Florence, John Hoey, Fred Dubois, William Yardley, Mr. and Mrs. Tony Hart, Vernona Jarbeau, Charles Bradshaw, Ada Rehan, Clara Baker, George Thorne, Mr. and Mrs. Ed. Kidder, ex Judge Dittenhoefer, Edward Warren, Charles W. Burnham, Emma Courtaine, Julie De Ruyther, Benj. Maginley, Charles Jefferson, Frank L. Goodwin, Alex. Salvini, J. H. Stoddard, E. M. Holland, Mollie Maeder, Charles Parsloe, Sheridan Shook and others.

It is not known what property Mr. Raymond left, but it is thought that his life was insured for a sufficient amount to make his widow independent.

Mr. Bristol's Horses.

Recently a MIRROR reporter ran across John C. Patrick, whose star shot so far in the ascendant when he assumed the management of Professor D. M. Bristol's Equescurriculum. Manager Patrick's success has not impaired his modest bearing, and his usual quiet reserve was not broken in upon until the reporter began to talk horse.

"The season with the horses has been prosperous beyond our most sanguine expectations," said he. "With scarcely an exception, we have drawn audiences to the full capacity of the theatres, and up to this time have a trifle over $28,000 on the credit side of the ledger. Our present tour does not close until July 16, and the next opens in Baltimore about five weeks later. During the vacation Professor Bristol will add four more horses to his school, and revise and add to the programme. We will have next season—as we have now—the largest and most interesting entertainment of the kind in the world. During the Summer we will have built an advance advertising car, and the printing carried therein will be something grand. All our printing will be the finest lithograph work, including stands and posters. I have mapped out and booked, up to March, 1888, what I think to be a promising route, and look forward to another brilliant season."

The Hanlons' Interests.

A MIRROR reporter had a brief chat with George Hanlon during the recent engagement of Fantasma in this city. In speaking of the season about to close and the work laid out for next, Mr. Hanlon said in substance:

"Fantasma has had a very profitable season. Business South was very good—unexpectedly so in Texas. We have won the confidence of the people by the care and completeness with which we give the spectacle, never slighting a performance on any account. And this reminds me of an evil. Saturday is becoming a bad theatre night, so to speak. Why? Because the public mistrust the completeness of a performance. An entertainment is rushed through and some parts omitted in order to catch a train. So far as Fantasma is concerned, we have overcome this prejudice by staking our professional reputation on giving as complete a performance on Saturday as on any other evening. The press has rewarded us with its praise in this matter, and thus helped our business Saturday nights. We carry five skilled stage mechanics to look after our scenery and properties, and would increase the number if necessary.

"We are contemplating nothing new, excepting novelties. Europe will be scoured for these. We look on Fantasma as a standard attraction, good for several seasons yet. Novelties and new tricks will be introduced—as the former come along or the latter are invented. A process of renewing will be kept up, as with other standard spectacles. Much the same may be said of Le Voyage en Suisse, which is to be revived next season. It will be partly recruited from the best material in our European company. My brother Edward has been working very hard in the management of this company in the capitals of the Continent, and his health has suffered from the strain. He will bring over the contingent for Le Voyage, and we promise a wonderful performance."

Professional Doings.

—H. J. Lethcourt, with Boucicault, will be disengaged after June 4.

—D. H. Close, the well-known merchant tailor, has removed to 139 Broadway.

—Julius S. Kusel is now acting manager for E. M. Gardiner's Streets of New York company.

—Dr. J. J. Jacques, of Jacques' Opera House, Waterbury, Ct., died on Sunday last of paralysis.

—The weeks of April 25, May 2 and 9 are open at Jacobs and Shaw's Opera House, Toronto.

—Floy Crowell closed a season of thirty-six weeks at Akron, O., on April 9. She will spend her vacation in Boston and open on the New England circuit about August 1. Nearly the whole of next season is booked.

—Amesbury, Mass., will have a $30,000 Opera House next season. The old house fell a victim to fire last Fall.

—Lewis Mitchell, late of Bidwell's stock company, New Orleans, is at liberty for comedy or character work and as stage manager.

—Edith and Baby Pollock closed an engagement of thirty weeks with the Hardie-Von Leer company in A Brave Woman last Saturday.

—The Redmund-Barry company is somewhat noted for long jumps. The next to be made is from Lynchburg, Va., to Bennington, Vt., next Sunday.

—Stetson's Ruddygore company touring New England is composed of E. P. Temple, J. W. Herbert, Ray Stainton, George Frothingham, N. S. Burnham, Agnes Stone, Hattie Delaro, Dell Kellogg and Mae Bruce.

—D. J. Sullivan, with Held by the Enemy, will hereafter be known professionally as Daniel Jarrett. He will play the leading heavy in Hoodman Blind next season.

—Dr. P. A. Marks, the Quincy (Ill.) manager, wants a good cheap-price opera company to play in that city one or more weeks during May and June. He will furnish a good orchestra.

—Louis De Smidt is at liberty as stage manager for next season. He has had twenty-four years' experience in leading opera and burlesque here and abroad. He is now with Evangeline.

—Johan G. de Bang will direct the Summer season of McCaull's Opera company at the Academy of Music, Baltimore.

—The following are included in Henry Chanfrau's support for his Boston engagement: Frank Losee, Russell Bassett, Henry Holland, W. H. Turner, James R. Garey, H. G. Clarke, W. B. Alexander, R. C. Varian, May Brookyn, Minnie Radcliffe, Mary Hill and Little Birdie Black.

—In Boston, on Monday night, James M. Ward, the comedian, was severely injured by the wadding from a gun fired in his play, The Red Fox. It will be some time before he will be able to resume work. S. J. Farham has taken Mr. Ward's place in the cast.

—Manager Dashwood claims Fort Worth to be the best theatrical town in Texas. He has had a very successful season at his Opera House, and feels confident that there is another in view.

—The new Opera House at Larned, Kas., is a well-appointed house under the management of M. B. Freeland. It seats 800. As a one-night stand Larned is a good stop between Kansas City and Denver.

—Redmond's Grand Opera House at Grand Rapids, Mich., has been placed in the market by the proprietor, T. H. Redmond, who contemplates leaving the city. It seats 1,400, has thirty-two sets of scenery, and is well furnished. There are stores and basements that go with the building.

—Josepha Crowell, late of Herse's Minute Men, is at liberty for leading or character parts. Miss Crowell is at her home in Boston.

—Henry T. Chanfrau closed a season of thirty-two weeks on Wednesday. He opens next Monday at the Boston Theatre for two weeks in a spectacular production of The Octoroon. On June 20 he appears in New York at the Windsor and the following week at the Grand Opera House. The season of 1887-8 begins Sept. 8 at the Boston Theatre.

—T. J. Farron will be under the management of W. T. Howard, of Chicago, next season. Sally Bowen, by Con T. Murphy, is a new play that will be produced with fine scenery and accessories. Thomas R. Perry will remain as business manager.

—Ullie Akerstrom is having such success in her new play, Renah, the Gypsy's Daughter, that the theatres will not hold the crowds that are attracted at a second presentation. This is Manager Frank Chanfrau's experience, even during Lent, in Eastern Pennsylvania.

—W. H. Whedon is at liberty for juveniles after April 23. During this season he has wrestled with an old-man role in Passion's Slave, and satisfied everybody with his work, with the exception of the leading lady. During the Summer Mr. Whedon will again astonish the rustics of his native New Hampshire with readings.

—Ardennes Foster, of Harrison's Silver King company, will shortly visit Europe, and would like to be entrusted with business commissions. He has high references. Mr. Foster is engaged with Manager Harrison for next season.

—The twenty-first annual ball of the Theatrical Mechanical Association was held at Irving Hall on Tuesday evening, and proved to be one of the most successful in its record. The large ball-room was crowded, every theatre in the city being well represented. Henry Puerner's orchestra furnished the music.

—The Novelty Theatre, Brooklyn, E. D., runs the season up to June. It will then be closed for extensive repairs and improvements. The lobby will be torn out and remodelled, the box-office being placed in the centre. An air of elegance will pervade the entrance at the opening of next season. The seating capacity of the balcony and gallery will be increased about 400. Manager Proctor's season has been highly successful, standing-room-only houses being the order all through. A fine list of attractions has been booked for next season, including Shadows of a Great City.

—Where desired, the Effie Ellsler audiences are now being photographed. Miss Ellsler has not had a losing night on her Southern tour, and the play Egypt has proved a paying investment as an alternate for Woman Against Woman. Messrs. Erlanger and Klaw have worked like beavers in Miss Ellsler's interest, and the success of her Spring tour is largely due to their efforts. Such blazing advertisements and long preliminary notices have never before been seen in the Southern press.

—R. S. Douglas is the successful bidder for the lease of Tootle's Opera House, St. Joseph, Mo., and of course will continue in the management. Mr. Douglas was THE MIRROR'S St. Joseph correspondent for several years, and thus became familiar with theatricals and was eventually appointed assistant manager. Later he assumed full control. He is popular with the profession and the townspeople, and is to be congratulated on his good fortune.

—Barry and Fay resume their season, which was interrupted by the sudden illness of Mr. Barry some weeks ago, at Philadelphia, on April 25, at McCaull's Opera House. They will produce, for the first time, Fred. Maeder's comedy, McSwiggins' Parliament, which is much on the order of Harrigan's plays. If it is a success in Philadelphia it will be put on in New York for a run. Forty people are required in the presentation, many of them being kept for the proper rendering of the music with which the piece abounds.

—For the Fund benefit in Washington next Monday night boxes have been reserved by the President, W. W. Corcoran, Secretaries Whitney, Endicott and Fairchild and Mrs. George Hearst. Among the prominent citizens who have already secured seats are Alvey A. Adee, J. A. J. Creswell, T. E. Roessle, F. V. Bennett, Capt. Pembroke Marshall, Col. Robert I. Fleming, Col. C. S. Hillyer, Col. W. H. Owen, O. H. Burroughs, Commodore Schley, H. M. S. Brainard, Col. S. C. Kellogg, P. G. Smith, Skipwith Gordon, J. F. Waggaman, Walter L. Dennis, John Tweedale, Col. R. G. Rutherford, Dr. J. H. Baxter, Dr. TenEyck, W. S. Parks, A. L. Dickinson, Dr. J. Miller Browne, Capt. I. N. Burritt, B. L. Halyar, Burt Scannell, W. Henry Lowerre, Dr. F. T. Howe, Henry Conway, O. D. LaDow, A. S. Witherbee, Julius Lansburg, J. W. Flint, Maj. C. F. Myers, W. E. Chandler, Mrs. Parsons, A. McDoodle, Mr. Nordlinger, Capt. K. W. Tyler, Lieutenant Reamy, M. E. McCauley, G. L. Bradley, W. Galt, George Marsh, J. T. Arms, A. Young, H. F. Bauer, Joseph Howell, Capt. J. T. Dyer, Mr. Heaton, J. H. Smith, Lieutenant R. Rush, C. S. Havener, C. W. Loring, H. C. Crombie and Mr. Bailey.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

rates the co. will terminate the road season in about two weeks. They then go to Boston for an extended Summer season.

DAYTON.

The Grand (Reist and Dickson, managers): Wilber's Dramatic co. all past week presented a repertoire including Queena and Called Back to medium business. The co. is quite good for a panic-price attraction.

Cues: Baby Bindley is here this week.—Morris' dog show is at the Rink this week.—Ezra F. Kendall will make his first appearance here in A Pair of Kids 18.—The evening of the annual benefit of our popular manager, Larry H Reist, I predict a S. R. O. audience.—Duff Opera co. cancelled 21, on account of the Inter-State Commerce law.

RAVENNA.

Reed's Opera House (G. P. Reed, manager): Through a dissatisfaction with the management of the Baldwin Theatre co., six of the members, including Josie Crocker, the leading lady, left the co. at Salem 4, and came here, where they were joined by several members of the Mountcastle co. and reorganized under the name of French and Keene's Bijou Theatre co. The past week has been spent in rehearsals.

BELLEFONTAINE.

Grand Opera House (George Grey, manager): Wilson and Rankin's Minstrels 7; only fair business, but good performance.

BELLAIRE.

Elysian Opera House (Scott and Lashell, managers): Sheehan and Coyne in Grogan's Elevation 9; crowded house; performance pleased. Coming, Mattie Vickers 14; Nobody's Child 18; Ezra Kendall in A Pair of Kids 21. Labache, who was booked for 7, cancelled, and will be here 18.

LIMA.

Faurot Opera House (George E. Rogers, manager): Wilber's Lyceum Theatre co. week of 4 in Divorce, Pearl of Savoy, Streets of New York, Led Astray, Danites, Our Boys and Pink Dominos. Fair houses. Performances gave good satisfaction. May Blossom 15; Pair of Kids 16 (return).

Item: H. A. Wickham, a former resident of this city, is the manager of the Wilber co.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Lotta 4; fair house only. Wilber Dramatic co. 11, week. Bennett's Opera co., 22-3.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Adams and Gideon's Uncle Tom co. 4; small house; performance light. Wilson and Rankin's Minstrels 8; small audience; one of the best minstrel programmes Urbana has had in years.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Brown's Comedy co. closed week 9; poor business. The leading parts were very acceptably taken by Georgia Gardner. Bella Moore 16; J. K. Emmet 20, Silver Spur 22, Streets of New York 23.

NEWARK.

Opera House (J. H. Miller, manager): Florence Bindley as Gabrielle in Bartley Campbell's Heroine in Rags delighted a fair-sized audience 5.

NORWALK.

Whittlesey Opera House (S. S. Levey, manager): Prof. Morris' Equine and Canine Paradox 4-5; big houses. The Professor was sued while here by County Auditor Owens for $40 license, and the amount was collected. The citizens did not uphold the Auditor in his action. Brown's Comedy co. opens 11, week.

MASSILLON.

Bucher's New Opera House (J. V. R. Skinner, manager): Devil's Auction 8; fair business.

UPPER SANDUSKY.

Opera House (John W. Lime, manager): Bella Moore 7 in A Mountain Pink; fair business; excellent entertainment.

XENIA.

Opera House (J. A. Hivling, manager): Bella Moore, 5, in Mountain Pink; fair-sized audience. Miss Moore was suffering intensely from a cold, and fainted during the first act. Support good; pleasing entertainment.

CANTON.

Opera House (Louis Schaefer, manager): Henry Chanfrau and co. in Kit the Arkansas Traveller and The Octoroon 4 and 5, and did a wretched business. Mr. Chanfrau as Kit is very good, but the support is very weak. The Devil's Auction 7; large audience in spite of a number of outside attractions. This is one of the best spectacular attractions that has visited our city this season. The co. throughout is composed of very clever people, while The Mikado ballet is magnificent.

STEUBENVILLE.

City Opera House (Rossman Gardner, manager): Gilmore's Devil's Auction 5; good house; audience well pleased. Globe Theatre co. opened week of 11 to good business.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): Marie Prescott and a fair co. gave a medium performance of Pygmalion and Galatea 2; good house. Patti Rosa, supported by a good co., in Bob 7; large house. The little lady was as charming and vivacious as ever, and pleased all.

Items: Will Clarke, of this city, left for Chicago to join Marie Prescott.—Frank Montford has gone in advance of Marie Prescott. John Major is now manager.

YOUNGSTOWN.

Youngstown Opera House (W. W. McKeown, manager): A large audience, at advanced prices, saw Lotta in Bob 8. Of the support Sara Moneypenny, a niece of Judge Woods, of the U. S. Supreme Court, is a cultured woman with a finely modulated voice and a faultless accent. It would do Alfred Ayres good to listen to her. She is worthy of wider opportunities, however, than her part affords. P. A. Anderson was suffering from a rasping cold, yet was excellent. Bert Coote is, by far the best actor in the co. His Anglicized Frenchman was true to life.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, lessee manager): The Trebelli-Music Concert co. favored Portland with two concerts March 28-9. They were received with crowded houses, and every one present seemed to be more than pleased, especially with Trebelli and Music. So well were they received in Portland that they intend giving two more concerts.

Personal: J. P. Howe, manager New Market Theatre, has returned to Portland after a three weeks' visit in Chicago and New York. Mr. Howe has made arrangements with Eastern managers for several first-class attractions, and the good people of Portland may expect several treats in the near future.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): The White Slave was presented to a fair audience 6. The co. was of superior merit, and gave this fine drama with powerful effect. All being equally excellent, distinctions would be invidious. The scenic effects, were in some respects superior to any production heretofore given in this city of this play. Ruddygore 8; fairly filled house. This opera, though abounding in scholarly music which is at times productive of memories of other works by Sir Arthur did not please the audience, even with such comedians as Digby Bell and Ellis Ryse; and the equally good work in its line of Harry Macdonough, not to omit the noble vocalization of Laura Joyce-Bell and Miss Myer. In fact, though everything was up to the McCaull standard, which is *ne plus ultra*, still the house would not enthuse with any of the accustomed spirit usual with such productions. Its name was "Dennis." The fishing village scene by Clare was a perfect gem, and was much admired. J. D Clifton's famous Ranch King co. 9; fair business. McNish, Johnson and Slavin's Minstrels 7; good business.

BEAVER FALLS.

Sixth Avenue Theatre (C. W Rohrkaste, manager): Maggie Mitchell in Little Barefoot delighted a large and fashionable audience 9. Several curtain calls. Clio 14; Kellar 18-19.

Opera House (C. B. Foster, manager): The Melville Sisters closed a successful week 9; crowded house. Their repertoire included Galley Slave, Queen's Evidence, Joshua Whitcomb, etc. They give a very good entertainment for the prices. Harry Hardy's cornet solos deserve special mention.

SOMERSET.

Opera House (P. L. Casebeer, manager): Maggie Mitchell in Fanchon 7, giving good satisfaction to a well-filled house.

McKEESPORT.

Opera House (James E. White, manager): Maggie Mitchell in Lorle 4; fair business; enthusiastic audience. Waite's Comedy co 11, week.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): The White Slave played to a fair house 4. Zozo played to a good house 8 considering the night—Good Friday. Passion's Slave 16.

ERIE.

Park Opera House (John P. Hill, manager): Henry Chanfrau in The Octoroon 6; co. strong; business good. John P. Hill played the part of Wah-no-tee, the Indian chief, in a very acceptable manner. He was repeatedly called before the curtain. The swamp scene in the third act was very handsome.

BUTLER.

Opera House (J. J. McCandless, manager): Butler's favorite, Mattie Vickers, came 7 presenting Cherub to immense business. She was supported by Charles S. Rogers and a good co.

OIL CITY.

Opera House (Kane and Rogers, managers): Bennett-Moulton Opera co. gave eight performances week of 4 to crowded houses. Audiences delighted. While the whole of the co. did excellent work the highest honors were won by Della Fox, Edith Barton and Tom Ricketts. The orchestra, although small, do very fine work, and Emma R. Stiner, directress, is par excellence. Kellar 20-21, Monte Cristo 23.

Item: C. F. Lake, of Titusville, yesterday completed the purchase of ground for a new opera house to cost $30,000.

WARREN.

Library Hall (Wagner and Reis, managers): Chanfrau played Kit to a fair house 7. The performance was a benefit tendered to W. N. Turner, a former Warren boy who took the part of the Judge very satisfactorily. The co. were entertained at the La Pierre restaurant after the performance.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Gilmore's Devil's Auction 4; big audience. Little Tycoon Opera co. 14.

ALTOONA.

Opera House (Marriott and Krider, managers): McNish, Johnson and Slavin's Minstrels 8; large and well-pleased house.

READING.

Academy of Music (John D. Mishler, manager): McCaull Opera co. in Ruddygore 5; good house. The characters were well taken and the performance much enjoyed. White Slave 6; fair house. The performance was well received. Zozo 15-16.

Grand Opera House (George M. Miller, manager): Ullie Akerstrom and co. during week 4 appeared in Renah, the Gypsy's Daughter; Annette, the Dancing Girl; Viola, the Street Singer, Leah and The Pearl of Savoy. The performances were very satisfactory and the business good. McCaull's Opera co. in The Black Hussar 14, Goldie and St. Clair Specialty co. 21-3.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Maggie Mitchell in Lorle 8: fair house. It was a great treat for us to have the American favorite with us once more after an absence of eleven years. Her voice has lost some of its sweetness. Support excellent. McNish, Johnson and Slavin Minstrels gave the best performance of the kind ever seen here 9; large house. Melville Sisters 11-16, McCaull's Opera co. 18, and Beatrice Lieb 20.

Personal: Harry E. Sanford, manager of Maggie Mitchell, is a great admirer of THE MIRROR.—F. G. Conrad, advance agent for Melville Sisters, is a rusher and a gentleman.—THE MIRROR can always be found at Eldridge and Young's bookstore, Main street.

CONNELLVILLE.

Opera House (C. F. Hood, manager): Maggie Mitchell 5, to a $500 house; delighted audience. Beatrice Lieb 21.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): Maggie Harold Comedy co. played to fair business week of 4.

Item: Mr. Lake has secured the site on which the old Parshall Opera House stood, and work began on the new theatre Saturday.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The White Slave 8-9, with matinee; fair business. Charles Webster was called and recalled for his fine banjo-playing.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): McNish, Johnson and Slavin's Minstrels drew a very large house 6. They gave one of the best entertainments of the class ever seen here. Hilton, the equilibrist, is one of the features. He is matchless. McCaull's Opera co., with a cast including Digby Bell, Laura Joyce Bell, etc., presented Ruddygore in excellent style to a large and fashionable audience 8. Zozo, with Blanche Curtisse in leading character, drew a very good house 9. George H. Adams, of Humpty Dumpty fame, is with this co. The scenery is fine.

King Street Theatre (Frank Deitrich, manager): During the past week William Halbach, late proprietor, sold out his entire interest, and Frank Dietrich will be the new manager. The house was closed during the week excepting a benefit ball for the attaches, 5, which drew a large crowd, and a benefit for the late proprietor by home talent 9, which drew so small an audience that it was dismissed.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The first half of last week Richard Mansfield made his first appearance here with his Prince Karl. It was the best comedy of the season, and caught the audience from the very first. It is a play that one can see many times and still enjoy. His imitations in the third act were very clever and were heartily encored His support was excellent. The last half Fanny Davenport and co. presented several of her plays before quite large audiences especially on Fedora night, when the house was full. This week, Robert Downing in The Gladiator. Week of 18, Held by the Enemy. Second time this season.

Low's Grand Opera House (W. H. Low, proprietor): This week, we have Smith's Uncle Tom's Cabin co. Haverly's Minstrels 18-20 Revival of Pinafore for the benefit of Rhode Island Yacht Club of which Manager Low is the Commodore, 22-3.

Theatre Comique: Last week was presented one of the most successful entertainments of the season. This week, besides the stock co., are Le Clair and Russell, Annie Hart, Hefferan and McDonald, the great Hunn and Hart and Leo.

Westminster Musee: Arrivals—The Venetian Troubadours, Martinetti Brothers, the Lynn Family, Leoni and Nelson, Charles and Lillie Weston, Eugene Ward, Gelinas, Flossie Edwards, Hattie Belle, James Neary, George E. Emerson, George H. Geis and Fontanai.

Gaiety Museum: Arrivals—Hines and Remington, Sam Bernard, Annie Hindel, John R. Harty, Olympian Quartette, Keating and Barton, Professor Robinson and Mlle. Bessie.

NEWPORT.

Opera House (Henry Bull, Jr., manager): Stetson's Ruddygore co. met a full house 7, and gave excellent satisfaction. Co. first-class. Abbey's U. T. Co. had good houses 9.

TENNESSEE.

NASHVILLE.

Masonic (J. O. Milsom, manager): John T. Raymond 4; good house. Monday evening and at the Wednesday matinee The Woman-Hater was the bill, while we were given For Congress Saturday and Colonel Sellers Wednesday night. As usual Mr. Raymond succeeded in thoroughly delighting all who went to see him. He is without doubt one of the most popular comedians that visits Nashville, and can always count on an enthusiastic reception. His support, I do not think, is up to his usual average. With the exception of Helen Tracy and Mrs. Octavia Allen it is made up of decidedly commonplace material. Louise Pomeroy 18, week.

The Grand (W. J. Johnson, manager): Arizona Joe all last week to fair business, presenting Black Hawks and Wild Violets, two dramas full of wild, exciting and romantic features of Western life. The small boy was on hand every night in force. Arizona Joe's feats of agility and marksmanship are in many respects quite remarkable. Jennie Calef 18, week.

May's Opera House. New faces, a good programme and fair attendance.

Items: Walter J Lamb, Mr. Raymond's polite and clever manager, reports excellent business this season all through the South. Business, with them, he adds, has been very prosperous. Mr. Raymond says he has been very much interested in this trip South, seeing the many improvements going on and such decided signs of prosperity as are displayed at every turn. He thinks the whole face of Southern towns has undergone a decided change during the past two or three years. At the theatres he notices a decided increase in the average attendance and an improvement in the audiences, as well as in their appreciation and discrimination, and last, but not least, the people are to be commended, he thinks, for their attention to dress. Mr. Raymond's engagement closed the regular season at the Masonic. It has been the most prosperous the house has yet known. Not a half dozen bad houses since the first of last December.—A broad smile lights up Manager Milsom's face every time I meet him. Well, I'm glad of his success and extend my congratulations. He holds the house until July 1, when Manager Anglim takes charge.

MEMPHIS.

New Memphis Theatre (Frank Gray, manager): House closed all of last week for want of a suitable attraction. Louise Pomroy opened 11 for a week. Effie Ellsler next.

People's Theatre: Arrivals—W. J. Conway, Virgie Varney, Alice Keating, I Bush, Lew Baker, Ben Gilfoil. Tip top performance, attendance ditto.

Museum: Herr. Haag, the elastic-skin man, has proved a strong card. Many other new attractions. Business continues satisfactory.

Items: Frank Gray and Bobby Speers did baseball last week. They stood in with the gate-keeper.—Matinee prices have been reduced for Louise Pomeroy and Effie Ellsler.—The doors of the New Memphis will be closed for the season after Miss Ellsler's engagement.—The Pomeroy co rested here last week under the care of Colonel Will Tuley, of the Peabody.—Harry Walker, proprietor of the People's Theatre, will, during the Summer, furnish us with light opera at Estival Park, which is now undergoing extensive repairs. His venture will very likely prove successful. We are hankering for something of this kind to while away the dull Summer evenings.

TEXAS.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Woman Against Woman was the opening bill of Effie Ellsler's engagement, and both star and play scored an emphatic success. A stranger to us, Miss Ellsler soon won her way direct to all hearts, leaving an impression favorable and lasting. Of the co. in support Frank Weston deserves special mention. His strong and forcible acting places him, in point of merit, by the side of his talented wife. The pair were honored with numerous recalls. Woman Against Woman was repeated at matinee 2, and Egypt given in the evening; crowded houses. Both performances constituted a benefit to Manager Ed. Greenwall, owing to which the audience on the first night was fair only. Egypt, though satisfactorily received, did not please as well as the first named play. An extra performance of Woman Against Woman was announced for 3, Sunday, but owing to the indisposition of Miss Ellsler it was not given. With this engagement the regular season closed, and I may here add that a highly successful one it has been. Nearly all standard attractions played to big business.

Items: Ed. Greenwall netted a neat sum out of his benefit, and now can thoroughly enjoy himself up your way this Summer, as well as his worthy sire, whose expenses the Dallas people will defray in a benefit. Father and son will be visible on the square in the near future. Some fine attractions have already been booked for next season.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Janish played Princess Andrea 1, and matinee 2, Camille 2, Violeta 3. Poor houses owing to Lent. She is a very pleasing actress, and quite won her audiences. Her Camille was not as broad as it is generally given, which made it all the more acceptable, for such plays cannot be presented too mildly, to my notion. Support good; Jennie Karsner especially.

Items: Met E.G. Stone, manager, and William Gross, treasurer, of Janish. They expressed themselves as very much pleased with our beautiful opera house, and thought it by far the finest in the Southwest. Manager Stone says they have done a good business through the South, and are very much pleased with their trips; expresses himself very bitterly against the Inter-State Commerce bill, and thought it would work much harm to travelling cos.—Janish, while riding Sunday, met with a serious accident. While turning a corner at a sharp gallop her saddle turned and she was thrown violently to the ground. She very pluckily went on the stage in the evening, but was evidently suffering, and labored at a great disadvantage. I trust she recovered before reaching her next stand.—THE MIRROR will be found for the present at the newstand of G. W. Baldwin, Commerce st.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clauson, manager): Baird's Minstrels opened 1 to a crowded house—something over $700 Matinee 2 and evening performances rather light. The co. gave a very good entertainment. The bell-ringers were the best we have seen.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Boston Opera co. in Pinafore 5-6; fair houses. Miss McVeigh as Buttercup and Ed. Smith as Dick Deadeye were good and were recalled several times. Erminie 18.

RUTLAND.

Opera House (A. W. Higgins, manager): Boston Pinafore co. 4; large audience.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Mrs. Langtry 11 and 12 in a Wife's Peril and Pygmalion and Galatea; large houses.

Academy of Music (J. K. Strasburger, lessee): N. Y. Bijou Opera co. and Bessie Grey past week did only fair business.

Pavilion Theatre: This place has but recently opened It is a roller skating rink transformed, as it were, into a place of amusement, and is run on cheap basis, the prices of admission being ten and fifteen cents. Consequently business has been "rushing." Guinness' Comedy co. in Peck's Bad Boy opens 11 for week.

Items: Sedgwick W. Putnam, son of W. W. Putnam, proprietor of the Theatre Comique, died 8 in the twenty-fifth year of his age. John W. Ransone and wife (his brother-in-law and sister) are expected to reach here from New York in time to attend the funeral.—A new place of amusement is in course of erection, corner of Broad and Eighth streets, by John T. Ford, of this city.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): This house, which was closed last week, reopened Easter Monday with the Bijou Opera co. A highly successful week's engagement is indicated. Bessie Grey, Bebe Vining and Agnes Hallock are the favorites.

Opera House (Barron and Logan, lessees): This house reopened Easter Monday and was packed at both performances. Miaco's Pantomime co. is the attraction.

Personal: Manager Sherwood and wife took advantage of the vacation to pay a visit to Gotham. While in the Metropolis arrangements were made with several of the leading attractions to visit this city at early dates.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Devil's Auction 6; delighted audience that filled all available space. Baldwin Dramatic co. opened season here 9 to two packed houses.

Grand Opera House (O. C. Genther, manager): Francis Labadie in Nobody's Child to fair business. Week of 11, Sheehan and Coyne's Elevation.

Item: Walter S. Baldwin, of the Baldwin Dramatic co., was presented with a handsome Elk badge by his numerous friends here.

WISCONSIN.

MILWAUKEE.

In spite of the fact that Monte Cristo has been presented here many times, its drawing powers has by no means diminished, as was proven on the 7th, when O'Neill opened at the Grand to a large and enthusiastic audience, which repeatedly called him and his entire co. before the curtain. There have been but few changes in the company since last here, and these changes hardly for the better. The engagement was for three nights; good business. Gilmore's Band 17-20.

Standing room only was the order of the day at the two performances given by T. P. and W. Minstrels at the New Academy on the 3d. They give an excellent performance, with some new jokes, some old, and some excellent singing. Oliver Byron made his first appearance in this city in four years, presenting Inside Track and Across the Continent, opening 8 to good business; support good.

The usual variety bill at the People's to good business. Alphonso King, wire walker, fell to the stage Monday evening and was unable to appear for several days.

Al. G. Field's Minstrels opened three nights' engagement at the Palace 7. They gave a very creditable performance and played to good business. Daniel Bandmann is booked at the Palace, week, 11, in a round of Shakespearean characters.

Items: The Pavanella Family is the drawing card at the Dime Museum this week, 3, and business is, as usual, big.—The Inter-State Commerce law is worrying the profession badly. T. P. and W. have cut down their baggage 2 600 pounds, and reduced their co ten men, dispensing with the troup of Arabs and two song and dance men. Through the operations of the law, O'Neill discovered he had over 12 000 pounds of scenery and baggage, which he did not know before, and it cost the Monte Cristo co. one dollar per mile to come from Council Bluffs here. The distance is 500 miles, so it foots up, big. Zimmerman has called an indignation meeting of managers in Chicago and results are anxiously looked for.—Manager Litt, of the New Academy, claims to have the only first-class legitimate family theatre in the city. It will give him some trouble to substantiate this claim if he persists in filling his boxes and loges with members of the demi-monde, and even the colored servants of these, as was the case 3 at T. P. W. Minstrels. The seats could have been sold over and over again to respectable people, who either stood up through the performance or went away altogether. Manager Litt can scarcely afford to hurl the gauntlet in the teeth of the public in this manner.—Otto Osthoff, manager of Schlitz Park, is arranging a season of Summer opera at this popular place of resort.—The Milwaukee Lodge B. P. O. E. is arranging for a monster benefit to take place at the Grand Opera House on the afternoon of April 19. Members of cos. playing at our four local theatres will contribute their services, and a special train will be run from Chicago to convey people from there. The programme is not fully made up yet, so, more anon.—J. P. Johnson, of the Inside Track co., sails for England about May 14 to visit his native country after twenty-three years absence.

MADISON.

Turner Hall (Presentine and McConnell, managers): Byron, in Inside Track, played to a small house 7.

JANESVILLE.

Opera House (P. L. Myers, manager): The T. P. W. Minstrels played to a packed house and immense satisfaction 4. Oliver Byron presented Inside Track, a scenic melodrama 6. Mr. Byron plays the heroic part very naturally. Support very good. House good.

CANADA.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, manager): Lilly Clay's Specialty co. in the Adamless Eden packed the house all week. Audiences almost exclusively of the male sex. Performance wretched. Next week, Peck's Bad Boy.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): A week of Erminie satisfied both the public and manager. Large houses. Salsbury's Troubadours this week.

Toronto Opera House (Shaw and Jacobs, managers): The Planter's Wife, with Harry Lacy and Eden Carey, to good business for a week. Australian Novelty co. this week.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Worcester, Mass., 14-16, Hartford, Ct., 18-20, Meriden 21, Danbury 22, New Britain 23, N. Y. City 25, week.

ANNIE PIXLEY: Minneapolis 11, week, New York City 25.

ARTHUR REHAN'S CO.: N. Y. City 11, week.

AROUND THE WORLD CO. (Fleming's): Chicago, 4, three weeks.

AGNES HERNDON: Ithaca, N. Y., 15.

AGNES WALLACE-VILLA: Springfield, Mass., 18, week, Amsterdam, N. Y., 25-7, Fort Plain 28.

ABBEY'S UNCLE TOM CO: Webster, Mass., 16, Spencer 18, N. Brookfield 19.

BLACK FLAG CO.: Washington 11, week.

BUNCH OF KEYS CO.: Chicago 4, two weeks.

BLACK CROOK (Moulton and Baker's): Norwich, N. Y., 15, Fulton 16, Lyons 18, Canandaigua 19, Seneca Falls 20, Auburn 21, Oneida 22, Schenectady 23, Albany 25, week.

BLACK CROOK (Kiralfys'): N. Y. City 11, two weeks.

BALDWIN CO.: Scottdale, Pa., 11, week.

BEACON LIGHTS CO.: Cincinnati 18, week.

BURR OAKS CO.: Butler, Mo., 14, Lamar 15, Joplin 16.

BALDWIN DRAMATIC CO.: Harrisburg, Pa., 18, week.

BELLA MOORE: Mansfield, O., 16, Mt. Vernon 18.

BIJOU THEATRE CO.: Ravenna, O., 11, week, Akron 18, week, Alliance 25, week, Warren May 2, week.

BLACKMAIL CO.: Baltimore 11, week.

BENEDICT'S MONTE CRISTO CO.: Huntingdon, Pa., 14, Tyrone 15, Latrobe 16, Greensburg 18, Beaver Falls 19, Newcastle 20, Sharon 21, Greenville 22, Oil City 23.

BROWN'S COMEDY CO.: Port Clinton, O., 21-2, Oak Harbor 23, Bellevue 25-6.

BLACKTHORN CO.: Rondout, N. Y., 14-16, Sing Sing 17, Tarrytown 18-19, New Haven 21-3, Paterson 25, week.

BAEYE-DAVIS: Crawfordsville, Ind., 25, week.

CORA VAN TASSEL: Atlanta, Ga., 11, week, Columbus 18, week, Charleston 25, week, Savannah May 2, week.

CLIO: Erie, Pa., 15, Toronto 18, week.

CHARLOTTE THOMPSON: Philadelphia 11, week.

CROSSEN'S BANKER'S DAUGHTER CO.: N. Y. City 18, week.

CARRIE STANLEY: Richmond 14-16.

C. A. GARDNER (Karl): Hoboken 11, week.

CATTLE KING CO.: Boston 11, week, Waltham 18, Lowell 19, Lynn 20, Lawrence 21, Haverhill, 22, Lewiston 23.

CLAIRE SCOTT: Halifax, N. S., 11, week.

DION BOUCICAULT: Washington 11, week, New York 18, four weeks.

DENMAN THOMPSON CO.: N. Y. City Jan. 10—indefinite season.

DAN SULLY'S CORNER GROCERY CO.: Pittsburg 18, week.

DEVIL'S AUCTION CO.: Xenia, O., 14, Chillicothe 15, Springfield 16, Piqua 18, Lima 19, Dayton 20, Terre Haute, Ind., 21, Decatur, Ill., 22, Peoria 23.

DOMINICK MURRAY: Toledo, O., 11, week, Cleveland 18, week.

DICK GORMAN: Philadelphia 11, week.

DANIEL BANDMANN: Milwaukee 11, week, St. Louis 18, week, Springfield, Ill., 25-7, Bloomington 28-30.

DALYS' VACATION CO: Orange, Mass., 14, Athol 15, Biddeford, Me., 16, Bangor 18, Lewiston 19, Rockland 20, Portland 21, Dover, N. H., 22, Portsmouth 23, Boston 25, week.

DOWLING-HASSAN CO.: Chillicothe 23, Cincinnati 25, week.

EDWIN BOOTH: Cheyenne, W. T., 18, Omaha 25-7, Kansas City 28-30, Des Moines, Ia., May 2, Peoria, Ill., 3, Springfield 4, Indianapolis, Ind., 5, Dayton, O., 6, Columbus 7.

EZRA KENDALL: Washington 18, week.

EFFIE ELLSLER: New Orleans 11, week, Memphis 18, week.

EDWIN ARDEN: Grand Rapids 11, week, Pittsburg 18 week, Wilmington, Del., 25, week, Newark May 2, week.

EDWIN F. MAYO: Kansas City 11, week, Topeka 18, Atchison 19, Lawrence 20, Leavenworth 21, St. Joseph, Mo., 22-3, St. Louis 25, week.

EVANGELINE CO.: Pittsburg 14-16, Brooklyn 18, week.

EUNICE GOODRICH: Keokuk, Ia., 11, week, Galesburg, Ill., 18, week, Peoria 25, week, Springfield May 2, week.

E. T. STETSON: St. Louis 18, week, Kansas City 25, week.

EDITH SINCLAIR CO.: Turners Falls, Mass., 15, Chicopee 16, New Haven, Ct., 18-20.

FANNY DAVENPORT: Boston 11, two weeks.

FELIX VINCENT COMEDY CO.: Fort Dodge Ia., 11, week, Marshalltown 18, week, Boone 25, week.

FRANK MAYO: Troy 15-16.

FRED. WARDE: Kas., Newton 14, Hutchinson 15, Garden City 16, Las Vegas, N. Mex., 18-19, Albuquerque 21-2, Los Angeles, Cal., 25, week, San Francisco May 2, two weeks.

FRANKIE KEMBLE: Cincinnati 11, week.

FANNY MOUNTCASTLE: Wellsville, O., 11, week, Akron, 18, week.

FANTASMA: Washington 11, week, Philadelphia 18, week.

FLORENCE BINDLEY: Dayton 11, week, Louisville 18, week, Pittsburg 25, week.

FISHER-HASSAN CO: Boston 11, week, Philadelphia 18, week.

FRANCIS LABADIE: Coshocton, O., 14, Bellaire 18, Uhrichsville 20, Circleville 22, Chillicothe 23, Cincinnati 21, week.

FRED BRYTON: Lynn, Mass., 15.

FRANK S. DAVIDSON: Ravenna, O., 15, Alliance 16, Salem 18, Wooster 19, Mt. Vernon 21.

FRANCES BISHOP: Albany April 4, week, Troy 11, week, Syracuse 18, week, Rochester 25, week, Buffalo, May 2, week.

GEORGE C. MILN: Winona, Minn., 13-14.

GRAHAM EARLE CO.: Michigan City, Ind., 18, week.

GEISMER-DAVIES CO.: San Francisco 18, four weeks.

GEORGE MORTON: Washington 11, week.

GALLEY SLAVE CO.: N. Y. City 11, week.

GOLD KING CO.: St. Louis 11, week.

HELEN DAUVRAY: N. Y. City 4, four weeks.

HENRY E. DIXEY: Philadelphia 18, two weeks.

HOODMAN BLIND CO.: N. Y. City 18, week.

HOODMAN BLIND CO. (Horning's): Taunton, Mass., 14, New Bedford 15, Fall River 18-19, Newport, R. I., 20, Worcester, Mass., 22-3, Marlboro 25, Lowell 28, Salem 29, Chelsea May 2, Lynn 4, Newburyport 5, Bangor, Me., 6 7.

HENRY CHANFRAU: Boston 18, two weeks.

HER ATONEMENT: Newark 11, week, N. Y. City 18, week.

HELD BY THE ENEMY CO.: N. Y. City 11, week, Jersey City 18, week, Providence 25, week.

HARDIE-VON LEER CO.: Indianapolis 11, week.

HOLE IN THE GROUND CO.: Baltimore 11, week, Philadelphia 18 week.

HORACE LEWIS CO.: Grand Rapids, Mich., 18, week.

HELENE ADELL: Newburyport, Mass., 11, week, Taunton 18, week, Bradford, Pa., 25, week, Elmira, N. Y., May 2, week.

HUNTLEY GILBERT CO.: Pine Bluff, Ark., 11, week, Vicksburg, Miss., 18, week.

IDA LEWIS: Pottsville 11, week.

JOSEPH MURPHY: Philadelphia 11, week, Trenton, N. J., 18, Wilkesbarre, Pa., 20.

JAMES-WAINWRIGHT CO.: Des Moines, Ia., 14, Cedar Rapids 15, Davenport 16, Springfield, Ill., 18-19, Quincy 20.

JAMES O'NEILL: Chicago 11, week, Peoria 18-19, Bloomington 20, Decatur 21, Springfield 22-3, Chicago 25, week, South Bend, Ind., May 2, Toledo, O., 3-4, Cleveland 5-7, N. Y. City 9, week.

J. K. EMMET. Philadelphia 11, week, Mansfield, O., 20.

JONES-MONTAGUE (Si Perkins) CO.: Chicago 4, two weeks, Kankakee 23.

JENNIE CALEF: Henderson, Ky., 13-14, Paducah 15-16, Nashville Tenn., 18, week.

J. W. RANSONE: Baltimore 18, week, Washington 25, week.

JOHN THOMPSON: Gadsden, Ala., 14, Birmingham 15-16.

JARVIS SECTION CO.: Newark 11, week, Bridgeport, Ct., 18-20, Middletown 21.

J. B. POLK: Philadelphia 18, week, Johnstown, Pa., 25, Oil City 26, Erie 27, Toronto 28-30.

JEFFREYS-LEWIS: San Francisco 11, week.

KATE CLAXTON: Chicago 4, three weeks.

KATE CASTLETON: New Haven 14-16, Burlington, Ia., 22-3, Fort Scott, Kas., 25.

KIRALFYS' SPECTACLE: Baltimore 11, week.

KITTIE RHOADES: Pottstown, Pa., 14-16, Norristown 18, week.

LIZZIE EVANS: Portsmouth, N. H., 14, Springfield, Mass., 15, Schenectady, N. Y., 16, Williamsport, Pa., 19, Wilkesbarre 21, Mauch Chunk 22, Carbondale 23, Pittston 25, Scranton 26 7, Binghamton 28, Easton, Pa., 29, Norristown 30, Baltimore May 2, week.

LEWIS MORRISON CO.: Portland, Ore., 25, week.

LILLIAN LEWIS: Topeka, Kas., 11, week, St. Joseph Mo., 18, week.

LOUISE RIAL: Chicago 11, week, Minneapolis 18-20, Stillwater 21, Eau Claire, Wis., 22, Chippewa Falls 23, Duluth, Minn., 25-6, St. Cloud 27, St. Paul 28-30.

LIGHTS O' LONDON: Lowell, Mass., 15-16, Haverhill 18-20.

LOUIS ALDRICH: Baltimore 11, week.

LAWRENCE BARRETT: St. Louis 11, week, Terre Haute, Ind., 18 Evansville 19, Louisville 20-1, Indianapolis 22-3, Cleveland 25, week, N. Y. City May 2, four weeks.

LITTLE'S WORLD CO.: St. Paul 11, week, Stillwater 18, Red Wing 19, Mankato 20, Lacrosse, Wis., 21, Eau Claire 22, Chippewa Falls 23, Paducah, Ky., 25, week.

LOUISE POMEROY: Memphis 11, week.

LOTTA: Brooklyn 11, week.

MINNIE MADDERN: Santa Fe, N. M., 22, Las Vegas 23, Colorado Springs, Col., 25, Leadville 26-8, Pueblo 29-30, Denver May 2, week.

MRS. LANGTRY: Hagerstown, Md., 14, Harrisburg, Pa., 15, Trenton, N. J., 16, Jersey City 18-20, New Haven, Ct., 21, Albany, N. Y., 22, Burlington, Vt., 23.

MARGARET MATHER: Lowell, Mass., 14, Haverhill 15, Portsmouth, N. H., 16, Portland, Me., 18 20, Augusta 21, Bangor 22-3, Lewiston 25, Newburyport, Mass., 26, Lawrence 27, Concord, N. H., 28, Manchester 29, Nashua 30.

MILTON NOBLES: Concord, N. H., 14, Manchester 15, Lawrence, Mass., 16.

MME. MODJESKA: Springfield, Ill., 14-15, Milwaukee, 21-3, St Louis 25, week, Chicago May 2, four weeks.

MME. JANAUSCHEK: N. Y. City 11, week.

MAIN LINE CO.: Washington 18, week, N. Y. City 25, week, Harlem May 2, week, Newark 9, week.

MME. JANISH: Hot Springs, Ark., 13-14, Little Rock 15-16, Kansas City 18, week.

MAGGIE MITCHELL: Akron, O., 14, Warren 15, Ashtabula 16, Warren, Pa., 18, Bradford 19, Olean, N. Y., 20, Jamestown 21, Erie, Pa., 22, Dunkirk, N. Y., 23, Newark 25, week.

MAY BLOSSOM CO.: N. Y. City 4, week.

MONROE-RICE CO.: Bridgeport, Ct., 14-16, N. Y. City 18, week.

MURRAY AND MURPHY: Marshall 14, Battle Creek 15, Kalamazoo 16, Grand Rapids 18-19, Jackson 20, South Bend, Ind., 21, Joliet, Ill., 22, St. Louis 25, week.

MICHAEL STROGOFF: Cleveland 18, week, Pittsburg 25, week.

MARY HAMILTON: Kenton, O., 14, Lima 15, Englewood, Ill., 16, Milwaukee 18, week.

MATTIE VICKERS: Columbus 18, week.

MAUDE BANKS: Dover, Salem, Mass., 11, week, Lowell 18, week, Lynn 25, week.

MCKEE RANKIN: N. Y. City 11, week.

METROPOLITAN COMEDY CO.: Syracuse 14, Rochester 18.

MR. AND MRS. GEORGE S. KNIGHT: Portland Ore., 11, week, San Francisco 25, six weeks.

MAGGIE HAROLD: Oil City, Pa., 11, week, Newcastle 18, week, Beaver Falls 25, week.

MOORE-VIVIAN CO.: Pittston, Pa., 16, Renovo 18, Lock Haven 19, Tyrone 20, Sunbury 21, Williamsport 22.

MELVILLE SISTERS: Johnstown, Pa., 11, week, Lebanon 18, week, Lancaster 25, week, Reading May 2, week.

M. B. CURTIS: Chicago 11, week.

MARIE PRESCOTT: Chicago 11, four weeks.

N. S. WOOD: Wilmington, Del., 11, week.

N. C. GOODWIN: N. Y. City—indefinite season.

NELLIE BOYD CO.: Baker City, Wash. Terr., 14-15.

ONLY A FARMER'S DAUGHTER CO.: Ottumwa, Ia., 14, Mt. Pleasant 15, Knoxville 16, Albia 18, Chariton 19, Osceola 20, Creston 21, Red Oak 22, Council Bluffs 23, Plattsmouth, Neb., 25, Sioux City, Ia., 28, Mankato, Minn., May 2.

OLIVER BYRON: Chicago 11, two weeks, Grand Rapids, Mich., 25, week, Buffalo May 2, week.

ON THE RIO GRANDE: Philadelphia 11, week, Wilmington, Del., 18, week.

OLLIE REDPATH: Brooklyn, E. D., 11, week.

ONE OF THE BRAVEST: Columbus, O., 14-16, Indianapolis 18 week Cleveland 25, week.

PAULINE MARKHAM: Newark 11, week, Elizabeth 18, week.

PASSION'S SLAVE CO.: New Brunswick, N. J., 14, Elizabeth 15, Norristown, Pa., 16, Long Branch, N. J., 18, Red Bank 19.

PLANTER'S WIFE CO.: Baltimore 11, week, New Haven 18-20, Hartford 21-3, Boston 25, week, Brooklyn May 2, week.

PATTI ROSA: Brooklyn 18, week.

P. F. BAKER: N. Y. City 11, week.

PASSING SHADOWS CO.: Boston, 11, week.

PAVEMENTS OF PARIS CO.: Syracuse 11, week, Rochester 18, week.

PRIVATE SECRETARY CO.: Toronto 14-16, Cincinnati 18, week, Louisville 25, week, St. Louis May 2, week.

PECK'S BAD BOY: Montreal 11, week.

R. B. MANTELL: Saratoga, N. Y., 18.

RHEA: Des Moines 15-16, Atlantic 18, Creston 19, Nebraska City, Neb., 20 Atchison, Kas., 21, Leavenworth 22, Topeka 23, Lawrence 25, Emporia 26, Ottawa 27, Sedalia 28, Fort Scott 29, Joplin, Mo., 30.

REDMUND BARRY CO.: Knoxville, Tenn., 15, Lynchburg, Va., 16, Bennington, Vt., 18, Hoosick Falls, N. Y., 19, Chelsea, Mass., 20, Clinton 21, Marlboro 22, Milford 23.

RICHARD MANSFIELD: Utica 14, Poughkeepsie 15, Holyoke, Mass., 16, Worcester 18, Lynn 19, Lowell 20, Fall River 21, Meriden, Ct., 22, New Haven 23, Boston 25.

RAG BABY CO.: Pittsburg 11, week, Chicago 18, week, Bloomington 25, Hannibal, Mo., 26, Quincy, Ill., 27, Keokuk, Ia., 28, Ottumwa 29, Omaha 30.

RED FOX CO.: Baltimore 18, week.

ROBERT DOWNING (Gladiator): Providence 11, week.

ROBSON AND CRANE: Lincoln, Neb., 14, Omaha 15-16, Minneapolis 18, week, St. Paul 25, week, Milwaukee May 2-3.

ROSINA VOKES CO.: St. Louis 11, week, Chicago 18, four weeks.

ROSE COGHLAN: Poughkeepsie N. Y., 14, Orange, N. J., 15, Elizabeth 16, Boston 18, week.

ROLAND REED: Los Angeles, Cal., 18, week.

ROMANY RYE CO.: Washington 18, week, Louisville 25, week, Cincinnati May 2, week.

RING OF IRON CO.: Cincinnati 11, week, Chicago 18, week, Cleveland 25, week, Albany May 2, week.

SOL SMITH RUSSELL: Worcester, Mass., 14, Fitchburg 18.

SILVER SPUR CO.: Mansfield, O., 22.

SARAH BERNHARDT: Newark 14-16, Cincinnati 18-20, St. Louis 21 3, Chicago 25, week.

SAINTS AND SINNERS CO.: Philadelphia 4, two weeks, Washington 18, week, Harlem May 2, week.

SKIPPED BY THE LIGHT OF THE MOON: Rochester 11, week, Buffalo 18, week, Montreal 25, week.

SALSBURY'S TROUBADOURS: Rochester 15-16, Buffalo 18, week.

SALLIE HINTON: Carlisle, Pa., 18-20, Bristol 21-3, York 25, week.

SILVER KING CO.: Albany 11, week, Troy 18, week, Syracuse 25, week, Rochester May 2, week.

SHADOWS OF A GREAT CITY: Bay City, Mich., 13-14, E. Saginaw 15-16, Cleveland 18 week, Erie, Pa., 25-6, Newcastle 27-8, Wheeling, W. Va., 29-30, Washington May 2, week.

SHADOW DETECTIVE CO.: Louisville 11, week, Cincinnati 18 week, Columbus 25, week, Washington May 2, week.

STREETS OF NEW YORK: Chicago 11, week, Mansfield, O., 23, Wheeling, W. Va., 25 6, Steubenville, O., 27, Franklin 28, Youngstown, 29 30.

STUART'S THEATRE CO.: Clinton, Ia., 11, week, Dixon, Ill., 18, week, Ottawa 25, week.

SAWTELLE COMEDY CO.: Hornellsville N. Y., 18, week, Dunkirk 25, week.

TAKEN FROM LIFE CO.: Manchester, N. H., 14, Portland, Me., 15, Lynn, Mass., 16, Lowell 18 Chelsea 19, Brockton 20-1, Newport, R. I., 22, Fall River 23, New Haven 25, week.

T. W. KEENE: Olean, N. Y., 16, Port Huron, Mich., 23.

TWO JOHNS: Grand Rapids 11, week, Chicago 18, week, Logansport, Ind., 25, Marion 26, Huntington 27, Fort Wayne 28, Defiance, O., 29, Sandusky 30, Cleveland, May 2, week.

TIN SOLDIER CO.: Cleveland 11, week, Syracuse 18, week.

TONY HART: Brooklyn 14-16, Brooklyn, E. D., 18, week.

TAVERNIER CO.: Valparaiso, Ind., 11, week, Hillsdale Mich., 18, week, Battle Creek 25, week, Charlotte May 2, week.

UNDER THE GASLIGHT CO. (Turner's): Buffalo 11, week, Niagara Falls 19, Pittsfield, Mass., May 2 week.

ULLIE AKERSTROM: Waterbury, Ct., 11, week, Springfield, Mass., 18, week, Pittsfield 25, week.

WAGES OF SIN CO.: Waltham Mass., 15.

WILBER DRAMATIC CO. NO. 2: Muskegon, Mich., 11, week, Elkhart, Ind., 18, week.

WAITE COMEDY CO.: McKeesport, Pa., 11, week.

WILSON BARRETT: New York April 4, two weeks, Amsterdam, N. Y., 19, Syracuse 21, Oswego 22.

WILSON DAY'S CO.: Brantford, Ont., April 4, two weeks.

WORLD CO.: Cleveland 18, week, Pittsburg 25, week, N. Y. City May 2, week.

W. J. SCANLAN: Philadelphia 11, week, Harlem 18, week, Brooklyn 25, week, N. Y City, May 2, week.

WE, US & CO.: Brooklyn, E. D., 11, week, Youngstown, O., 19, Akron 20, Lima 21, Toledo 22, Jackson, Mich., 23, Chicago 25, week.

ZOZO CO: Columbia, Pa., 14, Reading 15-16, Wilkesbarre 18, Scranton 19, Binghamton 20, Elmira 21, Lock Haven, Pa., 22, Tyrone 23, Altoona 25, Johnstown 26 McKeesport 27, Beaver Falls 28, Newcastle 29, Oil City 30, Erie, May 2-3, Jamestown, N. Y., 4, Niagara Falls 5, Hamilton, Ont., 6 7.

ZITKA CO.: Cincinnati 11, week, Philadelphia 18, week.

OPERA AND CONCERT COMPANIES.

ADELINA PATTI: N. Y. City 11, two weeks, Philadelphia May 9.

AMY GORDON OPERA CO.: Binghamton, N. Y., 11, week, Ithaca 18, week, Williamsport, Pa., 25, week.

ANDREWS' OPERA CO.: Albert Lea, Minn., 18, Austin

29, Decorah, Ia., 30, McGregor 31; Lacrosse, Wis., 22, Winona, Minn., 23.
ARONSON'S CASINO CO.: Montreal 11, week, Fall River Mass., 22 Newburyport, 23.
BLAIR-BERKMAN OPERA CO.: St. Joseph, Mo., 14-16, Shamokin 18, week, Pottstown 23, week.
BOSTON IDEALS: Louisville 11, week, Pittsburg 18, week.
BENNETT-MOULTON OPERA CO.: Franklin, Pa., 11, week, Meadville 18, week, Jamestown 25, week, Canton, O., May 2, week.
BERNBERG OPERA CO.: Liberty, Mo., 14, St. Joseph 15-16, Plattsmouth, Neb., 18, Atlantic, Ia., 20, Omaha, Neb., 21, Beatrice 22, Fairbury 23.
BENNETT-MOULTON OPERA CO.: Fall River, Mass., 11, week, Springfield 25, week.
BOSTON STAR CONCERT CO.: Chicago 11-14, Union City, Ind., 15, Grand Rapids, Mich., 16, Hastings 18, Manistee 19, Cadillac 20, Ludington 21, Reed City 22, Mt. Pleasant 23.
CARLETON OPERA CO.: Salt Lake 18, week.
CLARA LOUISE KELLOGG. Waterloo, N. Y., 14.
DUFF'S OPERA CO: N. Y. City 11, two weeks.
EMMA ABBOTT OPERA CO.: Detroit 18, week.
GYPSY BARON CO.: N. Y. City 11, week, Brooklyn 18, week.
GILMORE'S BAND: South Bend, Ind., 14, Chicago 15-16, Milwaukee 17; Janesville 18, Watertown 19, Milwaukee 20, Madison 21, Lacrosse 22, Winona, Minn., 23, Eau Claire, Wis., 24, Rockford, Ill., 25, Freeport 26, Dubeque, Ia., 27, Clinton 28, Cedar Rapids 29, Grinnell 30.
GOLDEN'S OPERA CO.: Grand Rapids, Mich., 11, week, Big Rapids 18, week, Muskegon 25, week.
KIMBALL OPERA CO.: Cleveland 11, week, Chicago 18 two weeks, Cincinnati May 2, week.
HAMPERLY'S OPERA CO: Chambersburg, Pa., 14-16, Shamokin 18, week, Pottstown 25, week.
LITTLE TYCOON CO: Warren, Pa., 15, Dubois 19.
MARTIN'S OPERA CO.: Evansville, Ind., 11, two weeks
MCCAULL'S BLACK HUSSAR: Johnstown, Pa., 18.
MCCAULL'S RUDDYGOAR: Chicago March 28, four weeks.
MENDELSSOHN QUINTETTE CLUB: Grand Rapids, Mich., 14, Notre Dame, Ind., 16, Evansville 18, Chicago 19.
NATIONAL OPERA CO.: San Francisco 18, two weeks, Los Angeles May 9-12, Denver 16-17.
NOSS FAMILY: Woodstown, N. J., 14, Salem 15, Clayton 16, Bridgeton 18, Millville 19, Vineland 20, Williamstown 21, Glassboro 22, Haddonfield 23, Medford 25, Mt. Holly 26.
N. Y. BIJOU OPERA CO.: Norfolk 11, week, Hampton Roads 18-20, Norfolk 21-3, Petersburg 25, week, Hoboken, N. J., May 2, week.
ROYCE-LANSING BELL-RINGERS: Manitowoc, Wis., 16, Two Rivers 18 Green Bay 20 Devere 21, Kaukauna 22, Neenah 23, Menosha 25, Stevens Point 26, Grand Rapids 27, Merrill 28, Wausau 29, Antigo 30.
STARR OPERA CO.: Brooklyn March 7, seven weeks.
STETSON'S OPERA CO: Boston 4, four weeks.
STETSON'S OPERA CO. No. 2: New London, Ct., 14, Meriden 15, New Britain 16, Hartford 18, Middletown 19, Bridgeport 20, Stamford 21, S. Norwalk 22, Yonkers, N. Y., 23.
THALIA OPERA CO.: San Francisco 11, two weeks.
WILBUR OPERA CO.: Hartford, Ct., 11, week, Wilmington, Del., May 2.

MINSTREL COMPANIES.

DUPREE-BENEDICT: Joliet, Ill., 14.
GEORGIA: Denver 14-16.
HAVERLY'S: Springfield, Mass., 14, Providence 18-20, Newburyport 21.
HI HENRY'S: Taylorville, Ill., 14, Clinton 15, Lincoln 16, Havana 17, Pekin 19.
MCNISH, JOHNSON AND SLAVIN'S: Cleveland 14-16, Toledo 18, Detroit 19-20, Bay City 21.
T. P. W.: Denver 11, week, Lincoln, Neb., 18, Omaha 19, Sioux City, Ia., 20, Minneapolis 21-3, St. Paul 25-7.
UNITED URPATIC: Black River, Wis., 16, Sparta 18, Lacrosse 19, Wabasha, Minn., 20, Winona 21, Rochester 22, Owatonna 23, Faribault 25 Northfield 26, Red Wing 27, Hastings 28, Hudson, Wis., 29.
WILSON AND RANKIN'S: St. Louis 18, week, Chicago 25, week.
WHITMORE AND CLARK: Springfield, Mass., 11, week, Rockville, Ct., 18, Bristol 19, Norwich 20, Bridgeport 21-3.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO: Toronto 11, week.
ANDY HUGHES' CO.: Bridgeport, Ct., 11, week.
BIG FOUR: Pittsburg 11, week, Cincinnati 18, week.
BRANE-GILDAY CO.: Lincoln, Neb., 18, week.
CALLAN-HALEY CO.: Poughkeepsie, N. Y., 14-16, Jersey City 18, week, N. Y. City 25, three weeks.
COOKE'S SPECIALTY CO: Augusta, Ga., 4, two weeks.
DUNCAN-CLARK CO.: N. Y. City 4, two weeks.
GUS HILL'S CO.: Albany 11, week, N. Y. City 18, week, Brooklyn 25, week.
GRAY-STEPHENS CO.: Toledo, O., 18, week, Indianapolis 25, week, Chicago May 2, two weeks.
HALLEN-HART CO.: San Francisco 11, two weeks.
HOWARD SPECIALTY CO.: Syracuse 11, week, Rochester 18, week, Buffalo 25, week, Montreal May 2, week.
IDA SIDDONS: Brooklyn 11, week, Pittsburg 18, week, Cincinnati 25, week, Washington May 2, week.
LILLY CLAY'S CO: Cohoes, N. Y., 16, Troy 18, Glen's Falls 19, Saratoga 20, Utica 21, Syracuse 22, Auburn 23, Buffalo 25, week.
LILLY HALL'S CO.: Cleveland 11, week, Pittsburg 18, week, Philadelphia 25, week, Brooklyn May 2, week.
LESTER-WILLIAMS CO.: Brooklyn 18, week, Brooklyn, E. D., 25, week.
MARINELLI CO.: Chicago 11, two weeks, St. Louis 25, week, Chicago May 2, week.
MAY ADAMS CO.: Louisville 11, week.
MIACO CO.: Washington 11, week.
NIGHT OWLS: Cincinnati 11, week, Washington 18, week.
PAT ROONEY: N. Y. City 11, week.
REILLY-WOOD CO: N. Y. City 11, week, Brooklyn 18, week, Cincinnati 25, week, St. Louis May 2, week, Chicago 9, week.
RENTZ-SANTLEY CO.: Brooklyn 11, week.
SPARKS BROTHERS: Blairsville, Pa., 15.
SHERMAN AND COYNE: Wheeling, W. Va., 11, week, Cincinnati 18, week, Toledo 25, week.
TONY PASTOR'S OWN CO: Boston 11, week.
WESTON BROTHERS: Baltimore 18, week.

MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: Syracuse 11, week, Cortland 18-20, Binghamton 21-3, Elmira 25, week.
BALABREGA: Dover, N. H., 14-16.
CROCKER'S HORSES: Richmond, Ind., 11, week, Detroit 18, week.
HERRMANN: Chicago 11, week, Brooklyn, E. D., 25, week, Brooklyn May 2, week.
KELLAR: Erie, Pa., 11-14, North East 15, Oil City 20-1, Franklin 22-3, Cleveland May 2, week.
MORRIS' PARADOX: Jackson, Mich., 13-14, E. Saginaw 15-16, Indianapolis 18, week.
REYNOLDS (Mesmerist): Kansas City 11, two weeks, Belvidere, Ill., 25, week
TONY DENIER CO.: Brooklyn, E. D., 11, week.

Club Talk.

The following is the substance of a talk at a club between a MIRROR representative and the old friend whose reminiscences sometimes appear in these columns.

"Oh, yes; I've noticed the fresh breakout about the authorship of Shakespeare and all that—such as the 'Cipher' and the new Baconian start that my friend, Judge Holmes, is reported as taking, as part of his old published effort (many years ago, and which, though very ably done, fell still-born from the press), an attempt to prove in a lawyer-like way that Lord Bacon wrote Shakespeare. What do I think of it? Why, simply that it is arrant nonsense. Shakespeare wrote in the full light of his rival contemporaries and could not have cheated their vigilant eyes. The resemblances, striking I admit, in many instances, as pointed out by Judge Holmes, between Shakespeare and Bacon in the philosophy and, so to speak, consanguinity of their topics, especially when these were purely philosophical, and the knowledge which, though seen in his work, it is conceded (I know not why, however) that Shakespeare had not, of the ancient and modern languages; these facts and resemblances which so puzzle the Judge, are to my mind very clearly solved by the one fact, viz., of the intimate friendship which indisputably existed between Ben Jonson and Shakespeare, to which great names add the illustrious name of Bacon, for the reason that Jonson acted as Bacon's amanuensis, especially in the matter of helping Bacon in the weighty business of translating his heavy books from English into Latin.

"Jonson was perhaps the best linguist of his day, and where such learning was essential to what his friend Shakespeare was about, undoubtedly in this Jonson lent him his valuable aid; which was more than returned by him when Shakespeare helped Jonson by putting dramatic life into that learned man's somewhat tedious plays. And no doubt much that Bacon was doing in his study was talked of between Jonson and Shakespeare, whence the latter may have gleaned some Baconian book philosophy. But Shakespeare is full of errors in geography, anachronisms and imperfect grammar which the learned Bacon could not have perpetrated. Careful and scholarly as that sage was, it would have been impossible for him to commit such blunders. Besides, Bacon, though a man of vivid imagination and humor, was always absurd and clumsy when—as now and then he did—he attempted to clothe his thoughts in poetry. The whole thing is too absurd for serious discussion.

"If the matter were at all debatable, I would rest Shakespeare's case wholly on internal evidence, for the man who wrote these deathless plays was an actor—an actor not only up to stage business, but also up to the possibility of the utmost that can be done in the way of scenic art. Besides, he was a natural dramatic artist, who subordinated all that he did to the dramatic movement of his dramas, each one of which may be said to act itself. I can't remember one anti-climax in Shakespeare, nor one soliloquy that drags, as an essay or monologue would do, the plot and machinery of the play out of its acting dramatic orbit. Look in Midsummer Night's Dream, where Quince, the manager, drills his company and assigns his part to each. That entire scene—Bully Bottom and all—is what is repeated on every stage at this day. Note the technical slang used during that rehearsal on the green. Even the grand Othello tells his followers, 'Were it my *cue* to fight I should have known it without a *prompter*.' So on do these proofs crop out in all his plays—that the author is an actor. Who that knows the green room of this day but knows how exactly Hamlet describes the gossips and scandals of those gentry, of whom he well says, 'One had better have a bad epitaph when he dies than their ill report while he lives.'

"By the way, unless in his sketch of Justice Shallow as a reflex of Lacy, I know of no caricature indulged in by Shakespeare unless it be that of Lord Bacon, who undoubtedly was the model of Malvolio; Bacon, who was dancing as if cross gartered before old Bess, endeavoring to get the law post he so coveted and finally achieved. Jonson ridicules Bacon for the same reason—as being guilty of a servility so unworthy the great powers of that really illustrious man; and, no doubt, Jonson inspired Shakespeare to that satire, for (though I don't know if I have seen the suggestion elsewhere) I have always felt assured that Bacon sat for the picture of Malvolio."

Love and Fame.

Once I longed for idle praises,
Vain ambition thrilled my soul,
Life for me was filled with fancies,
Of which *honor* was the goal,
And I sickened with the longing
And despairing of my soul.

Years I toiled! the golden ladder
Slowly I began to climb;
Far above in the ascendant
Soon a star began to shine;
Feeble, flickering, struggling ever,
Still it shone with light divine.

Guided by its light the pathway
Wider grew with every hour,
And once when footsore and disheartened
I stooped to pluck a little flower,
That by artless, sweet beguiling
Lured me to its fairy bower.

I would fain have stayed forever
In the shelter of its cove;
But the longing came upon me
And I promised I would prove,
First unto the world my genius,
Then return to find my love.

At last, O triumph! fame was mine,
Stars in millions o'er my head
Shone with mystic light divine,
As the pathway smooth I tread
To find the little flower o' mine,
And I found it—cold and dead.

Oh, then what was my fame to me!
What the plaudits of the brave!
Since naught of all my lifeless flower
Had strength or power to save!
I laid my crown of laurel down,
And buried it in her grave!

LILLIAN SPENCER.

Gossip of the Town.

Thomas Maguire will no longer manage Myra Goodwin.

Harbor Lights will be presented at the Alcazar Theatre, San Francisco, on May 19.

Ivan Peronet has been engaged by Fred W. Bert for the Beatrice Lieb Infatuation company.

A company is being gotten together for a Spring tour in the farcical comedy The Postal-Card.

Herr Van der Stucken will conduct the Macbeth music recital at Chickering Hall on April 27, and also the production of the tragedy at Niblo's in October.

Ed. A. Stevens, who has been ill for several weeks, has entirely recovered and will resume his position in advance of Held by the Enemy the present week.

A Night in Jersey, which is O'Connor Roach's McFaddon's Spirits rechristened, is to be sent on the road. Adolph Seamon, the illusionist, will do the "spirits."

Henry Holland and Frank Losee, of the Kate Forsyth company, have been engaged to appear in the production of The Octoroon at the Boston Theatre next Monday night.

Frank Tannehill, Jr., has just closed season with the Private Secretary company and has been specially engaged to support Patti Rosa in the leading roles of that soubrette's repertoire.

Robert Nelson, *pater* of the famous Nelson Family, is half proprietor of the Reilly Wood vaudeville, one of the leading organizations of its kind on the road. Eight of the family take part in the performances in gymnastic and other work.

John W. Hamilton retires from the management of Harry Miner's Brooklyn Theatre on May 1 to assume the general management of the Staten Island Amusement Association for the Summer. During his absence the house will be in charge of H. C. Miner, Jr., the present treasurer.

Of the members of D'Oyly Carte's Opera company which closed season at the Fifth Avenue Theatre on last Saturday night, George Thorne goes with the manager of Henry E. Dixey next season; Courtice Pounds has been engaged for the Casino, and Geraldine Ulmar has been secured by D'Oyly Carte for the Savoy Theatre, London, and leaves with the bulk of the company for England.

An entertainment for the benefit of the St. George Medical Aid Association will take place at 55 East Ninth street on Thursday evening, April 21. Among those who will take part are Mr. and Mrs. Henry Vandenhoff, Fanny and Florence Auld, Linda da Costa and Professor Xavier da Costa.

Harry Edwards, of Wallack's Theatre, will give an enteatainment at that house next Sunday evening. Mr. Edwards states emphatically that the performance is neither a benefit nor a testimonial, as it will cost him between $600 and $700 to give it, most of those assisting being paid for their services.

T. H. Winnett has decided to close the season of Passion's Slave on April 16 The company are a little disappointed, as they had looked for a longer season. Mr. Winnett gives as a reason for closing that by his present contract he is barred from presenting the play in certain profitable territory. Next season he will have the whole field.

Wm. Foote has received advices from George T. Clapham, the agent of Rice, Sweatnam and Fagan's Minstrels, to the effect that he is about engaging a strong European novelty, and that he has begun negotiations with a view to securing William T. Campbell, the celebrated comedian, at present middle-man with the Mohawk Minstrels at Horticultural Hall, London.

Among the artists who will assist at the annual benefit of Brooklyn Lodge, B. P. O. E., at Harry Miner's Brooklyn Theatre next Friday afternoon, are Tony Hart, Evans and Hoey, Lew Dockstader, Flora Moore, the Southern Quartette, Maude Beverly, the Nelson Sisters, Harry Woodson, Estelle Wellington, Frank Deshon, the Criteron Opera company and Professor Shedman.

J. Charles Davis denies the recently circulated reports that he was to be associated with James A. Bailey or that he was to return to Barnum's Circus. Mr. Davis states that although he has received offers from a number of combinations, he has never entertained any idea of relinquishing his present position as manager for Harry Miner, and that he will retain his office, as his relations and connections at present are of the pleasantest kind.

Something New

and most important. Hallett & Co., Portland, Maine, can furnish you work that you can do at great profit and live at home. Either sex; all ages. Asa P. Rand, Westboro, Mass., writes us that he made $60 profit in a single day. Every worker can make from $5 to $25 and upwards per day. All is new. Capital not required; you are started free. Full particulars free. Send your address at once.—*Com.*

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ARKANSAS, LOUISIANA, TEXAS.
1887—LONE STAR CIRCUIT—1888
Now booking for Little Rock, Pine Bluff, Fort Smith, Hot Springs, Tyler, Denison, Texarkana, Palestine, McKinney, Fort Worth, Dallas, Waco, Brenham, Bryan, Austin, San Antonio, Houston, Galveston, Beaumont, Lake Charles.
First-class attractions wishing dates apply at once to
H. GREENWALL & SON,
Galveston, Texas,
(Until May 1, after that time 842 Broadway, Room 8, New York City). Season of 1886-87 has been one of the best Texas has ever had. All good companies played to capacity of houses.
TEXAS IS BOOMING!

BUTLER, PA.
BUTLER OPERA HOUSE.
Now booking first-class attractions for seasons 1887-88. Special attractions wanted for weeks of Sept. 12 and Dec. 26. For time and terms address
I. J. McCANDLESS, Manager.

BANGOR, MAINE.
PENOBSCOT EXCHANGE.
House entirely refitted Jan. 1, 1887. Special rates and attention to the profession.
W. B. JOHNSON, Proprietor.

BRUNSWICK, GA. Population 7,000.
L'ARIOSO OPERA HOUSE.
Only one in the county. Seats 400. Prices 75c. and $1. Good companies and varieties wanted.
GLOVER & WHITTAKER, Lessees and Mgrs.

BEAVER FALLS, PA.
SIXTH AVENUE THEATRE.
The largest, best and most popular theatre in the county. Population 10,000. Seating capacity 1,200 Fifteen dressing-rooms. Stage 75x70; 12 sets scenery. Ground floor. Only first class attractions need write for time. C. W. ROHRKASTE, Mgr. and Prop.

BALTIMORE, MD. First-Class Board and rooms for Professionals. Near theatres. MRS. ANNIE DENNING, 27 Courtland Street, Baltimore, Md

COAL VALLEY, W. VA.
Attention, Travelling Companies!
NEW AND ELEGANT OPERA HOUSE
Just completed. Seating capacity 1,000; opera chairs. Population 5,000. Stage 20x30. Drop-curtain, splendid scenery, large and commodious dressing-rooms. Splendid show town. Coal Valley is 26 miles East of Charleston, on Chesapeake and Ohio Railroad. Station Connelton. Owned and operated by J. W. MONTGOMERY,
Coal Valley, Fayette Co., W. Va.

CHARLESTON, S. C.
PAVILION HOTEL.
First-class. Centrally located. Special rates to the profession. Transfer busses and wagons at all trains. Hauling done cheaper than by any other line.
E. T. GAILLARD, Proprietor.

CATSKILL, N. Y.
NEW OPERA HOUSE.
Just completed. All new scenery. Ground floor. Seating capacity 900; opera chairs. Stage 36x50. Ample dressing-rooms. Three working traps Open March 17, 1887. Population and vicinity, 9,000 Only first-class attractions wanted Address KORTZ, LAMPMAN & CO., or H. S. Taylor, 23 E. 14th street, New York.

DANVILLE, VA.
ACADEMY OF MUSIC.
This beautiful house elaborately finished in frescoing and ornamental painting and supplied with scenery from the studio of Sosman and Landis, sufficient for most any play; having 956 seats, of Kane's latest improved folding chairs; desires to book first-class companies on percentage. Dates open after April 1. Address
J. M. NEAL,
President Academy of Music, Danville, Va

FLATONIA, TEXAS.
NEW OPERA HOUSE.
Seats 400. W. WILLEFORD, Manager.

FORT WORTH, TEXAS.
FORT WORTH OPERA HOUSE.
Population 30,000. Seating capacity 1,200.
THE BEST SHOW TOWN IN THE STATE.
Managers of first class attractions desiring dates and terms will please apply direct to
GEORGE H. DASHWOOD, Manager.

LIMA, OHIO.
FAUROT OPERA HOUSE.
FINDLAY, O.
DAVIS OPERA HOUSE.
These are the finest Opera Houses in the State. Towns booming, being the centre of the wonderful Oil and Gas Field.
For time and terms address
GEO. E. ROGERS, Lessee and Manager.

LOUISVILLE, KY.
COMMERCIAL HOTEL.
ONLY $1 PER DAY TO PROFESSIONALS.

LARNED, KANSAS. New Opera House. Seating capacity 800. Has all the appointments of a first-class theatre. Midway between Kansas City and Denver. One night saved by stopping. Wanted—best attractions only. N. B. FREELAND, Manager.

MOUNT VERNON, OHIO. Woodward Opera House. Open time in April and May. Opera, Comedy or Minstrel. Now booking for season 1887-88. Rent or share. L. G. HUNT, Mgr.

MT. CLEMENS, MICH.
STANDARD OPERA HOUSE.
JOHN R. TRUFANT.....Manager
The Great Health Resort of the North. City's population, 5,000; transient, 500 to 2,000; size of house, 60x122; stage, 60x40; 20 sets scenery, full and complete; seating capacity, 1,000; folding chairs.
ONLY OPERA HOUSE IN CITY.
I want good attractions, such as dramatic company with band, comic opera, minstrel and strong variety show; will play on sharing terms only, which will be liberal to all strong drawing cos. I have open time in April, May, June and July. All companies who come here will have big houses, as there will be two or three thousand visitors here—and no other place of amusement in the city. Address
JOHN R. TRUFANT, Mt. Clemens, Mich.

NORTH EAST, ERIE CO., PA.
SHORT'S OPERA HOUSE.
Just completed; seats 750; folding chairs; lighted and heated by gas; full set scenery Population in radius of one mile 4,000. Wanted, good attraction once a week.
T. W. McCREARY, Manager.

OSHKOSH, WIS.
THE OPERA HOUSE.
This house is new and is on the ground floor. First-class in every respect Oshkosh is the second city in the State. Only first-class attactions wanted at regular prices. None others need apply. Managers desiring dates can confer with H. S. TAYLOR, 23 East Fourteenth street, New York, or with the undersigned at Oshkosh, Wis H. B. JACKSON.

PHILADELPHIA, PA. First-class Board and rooms, $1 to $1.25. Fires and bath-room.
Mrs. A. S. MORGAN, 251 S. 8th street.

SANDUSKY, OHIO. Sloane House.
Special rates to the profession.
A. W. POWERS, Proprietor.

ST. LOUIS, MO.
HOTEL GARNIER.
Opposite the Standard Theatre, corner of 7th and Walnut streets. Convenient to all the theatres. Professional rates, $1 per day; $6 per week.

SOUTHERN AND WESTERN KANSAS THEATRICAL ASSOCIATION.
NOT A CIRCUIT.
But an association of managers to secure first-class attractions and see that they are patronized. Composed of the best territory West of the Missouri River, including towns from four to twenty-five thousand inhabitants, taking in such well-known towns as Newton, Wichita, Wellington, Caldwell, Harper, Arkansas City, Kingman, Hutchinson, Dodge and Garden City, and many more, all of which will draw more money than any equal number of houses in the State.
EVERYTHING IN KANSAS BOOMING
and the show business is following suit. All first-class attractions are playing to big business, notwithstanding all reports to the contrary. Every company's interests guarded and no towns will book more attractions than can be played with profit to the companies. Terms liberal. Have still some open time left for this season, and ready to book first-class attractions for next season. No show booked at 10, 20 and 30 cents. Short jumps and the best route to Denver or the Pacific Coast are some of our advantages.
Address all communications to
JOS. B. W. JOHNSTON, Newton, Kas.

SAN BERNARDINO, CAL.
OPERA HOUSE.
Built at a cost of $60,000. Seats 900. Open for good attractions. Population and vicinity, 12,500.
PLATO, LESHER & HYDE, Managers.

TOPEKA, KANSAS.
GRAND OPERA HOUSE.
First-class in all its appointments.
ONLY THEATRE ON THE GROUND FLOOR
Will not play any low-priced companies. All the leading attractions play at the Grand Opera House. For time and terms address J. M. BARRON, Manager.

TAMAQUA, SCHUYLKILL CO., PA.
ALLEN'S OPERA HOUSE.
New, convenient, complete. L. H. ALLEN, Manager.

WAPAKONETA, OHIO First-class attractions wanted for Timmermeister's New Opera House. Play one attraction a week. Good show town Seating capacity 800. Population 5,000 Centre of Auglaize Co. Oil Field. WILL TIMMERMEISTER, Manager.

ADVANCE AGENT WANTED. Apply by letter to Rock Band Till Family, Bayonne, N. J.

ALICE COLEMAN. First-class Singing and Dancing Soubrette, also cornet soloist. Open for season '87-8. Address J. Alex. Brown, 62 E. 14th st., or Carlisle, Pa.

ALFA PERRY.
H. D. BYERS.
Re-engaged with Joseph Murphy, season 1886-7.

BOSTON COMEDY CO., H. Price Webber, manager. Eleventh season. Organized May 24, 1874. Permanent address, Augusta, Me., or 262 Washington street, Boston, Mass.

EUGENE JEPSON.
Address MIRROR.

GEORGE E. GOUGE.
Advance Agent. At liberty.
Address P. O. Box 3021, Boston, Mass.

GEORGE F. DEVERE, JR.
At liberty, Actors' Fund.
Stage Manager Siberia Co. 83-84-85-86-87

JENNIE ROSS.
Light Comedy.
271 West 12th street, New York.

JNO. HALLIGAN. Manager or Advance Agent.
At Liberty.
Address Box 221, Huntsville, Texas.

LOUISA RIPLEY. Late of Under the Gaslight Co. as Pearl Courtland. Disengaged.
Address MIRROR.

MISS ADELINE STANHOPE.
Lyceum Theatre, New York.
Address MIRROR.

MISS ANNIE WOOD. At liberty for Eccentric and Comedy Old Women.
20 East 28th street, or Agents.

MISS STELLA REES.
Leading business. Late with Edmund Collier co. Invites offers for season 1887-8. Address en route.

MR. BENJ. MAGINLEY.
With May Blossom Company.

MISS NINA LANSING. Leads, juveniles, heavies, characters, old women.
Permanent address, MIRROR office.

MR. NELSON WHEATCROFT.
With Robert Mantell, season 1886-7.
Address care Simmonds & Brown.

MR. FREDERIC DARRELL.
Tenor and Juveniles.
Address care MIRROR.

MARIE HILFORDE.
Nance in White Slave Company.
En route.

MR. JAMES L. CARHART.
First Old Men.
With Madame Modjeska, season 1886-7.

MR. CORNELIUS MATHEWS.
Dramatic Author.
Address MIRROR.

MR. G. D. CHAPLIN.
Address 245 W. 11th street, New York.

MISS ADELAIDE CHERIE.
Address MIRROR.

MAE BRUCE.
Prima Donna Soprano.
Address MIRROR.

MAY WADE. Rough Chambermaids and Characters. Also Little Lulu Hamilton, Juvenile Soubrette and Boys' parts. With E. F. Mayo's Crockett Co.

Spring and Summer Styles
NOW READY.

Our Stock is completed for this season, comprising everything for Gentlemen's Wear, and is now open for your inspection.

J. B. DOBLIN & Co.
TAILORS AND IMPORTERS,
134 Bowery.
Samples and self-measurement chart mailed on application.

A New Invention in Wigs.

Our New Character Wigs have no bands sewed across the front, and do not crack like every other expensive make. Our Grease Paints, the only ones sustaining the thorough test of an expert analytical chemist at the trial instituted by THE NEW YORK MIRROR in 1886, are the very best in the market, and will be mailed, post free, to every part of the United States on receipt of price, as follows: Flesh Color, full stick, 35c. each; Lining Color, full stick, 20c. each.
HELMER & LEITZ
WIG-MAKERS.
125 4th Ave., N. Y.

F. ROEMER,
Successor to A. ROEMER & SON,
The Largest Historical
Costumer & Armorer
In America.

Also costumer for all the principal theatres; Fifth Avenue Theatre, Grand Opera House, Star Theatre, Madison Square Theatre, Niblo's Garden Theatre New Park Theatre, People's Theatre, Fourteenth Street Theatre.
No. 8 UNION SQUARE,
NEW YORK.

HAWTHORNE
COSTUMER.
4 East 20th Street, New York.

C. BREHM
Historical, Theatrical and Ball
COSTUMER.
118 4th ave., cor. 12th st., New York
Having largely added to the stock of costumes of A. J. COLE & CO. and T. W. LANOUETTE, we have now on hand the largest and most complete establishment of Historical, Theatrical, Ball and Fancy costumes in the United States. Entire wardrobes made up to order. Managers, Ladies and Gentlemen of the profession, will do well to examine our prices before going elsewhere. We furnish estimates and costumes at short notice, our prices are moderate, and style and workmanship will give full satisfaction. The largest stock of Evening Dresses, Dominos, Armors, Jewelry and Swords on Hand. Amateur Theatricals a specialty. We refer to the Amaranth, Kemble, Hawthorne, Bulwer, Rival, Amateur League, Yorick, Booth, Phœnix Lyceum, Mistletoe, Fenelon, Roscius, Arcadian, Friendship, Young Men's Hebrew Association, and all the leading Literary, Church and Dramatic societies of this city, Brooklyn, Jersey City, Newark, Newburg and this vicinity. Costumes for Amateurs sent to all parts of the United States. The Ladies' Department is under the management of Mme. Katie Brehm, so favorably known for the past ten years at M. Lanouette's and A. J. Cole & Co.

A Skin of Beauty is a Joy Forever.
DR. FELIX GOURAUD'S
ORIENTAL CREAM, OR MAGICAL BEAUTIFIER.

Removes Tan, Pimples, Freckles, Moth-Patches, Rash and Skin Diseases, and every blemish on beauty, and defies detection. It has stood the test of thirty years, and is so harmless we taste it to be sure the preparation is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayer said to a lady of the *haut-ton* (a patient): "*As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations.*" One bottle will last six months, using it every day. Also Poudre Subtile, removes superfluous hair without injury to the skin.
FERD. T. HOPKINS, Manager, 48 Bond street, New York.
For sale by all Druggists and Fancy Goods Dealers throughout the U. S., Canadas and Europe. Also found in N. Y. City at R. H. Macy's, Stern's, Ehrich's, Ridley's and other Fancy Goods Dealers. Beware of base imitations. $1,000 Reward for arrest and proof of any one selling the same.

THE GERMAN-AMERICAN
LOAN AND INVESTMENT CO.
7% GUARANTEED FARM MORTGAGES, BONDS, LANDS.
Capital and Surplus, $185,000.
Security three or four times amount of loan. Interest semi-annual. Refer to U. S. National Bank, N. Y. City; German Insurance Company, Freeport, Ill.; Hon. Wm. Windom, Winona, Minn.; Judge J. M. Bailey, Chief Justice Appellate Court, Chicago, and many others. Choice IOWA LANDS for investment on favorable terms. Address
J. M. BAILEY, Jr., Sec'y,
Sioux Falls, - Dakota.

LIZZIE ANDERSON. First Old Women. At Liberty. Address
No. 6 Garland street, Boston, Mass., or agents.

MISS JOSEPHA CROWELL. Late of Minute Men co. At liberty for leading or character parts.
Address 107 Shawmut avenue, Boston, Mass.

OSCAR EAGLE. Re-engaged as special support to Miss Helene Adell.
Season 1886-7.

SOPHIE LINGWOOD. On tour in England. Priscilla Privelt in Dorothy.
Address MIRROR.

THEO. BENDIX. Musical Director. Corinne Opera company.
Address 2240 Fitzwater street, Philadelphia.

W. H. WHEDON.
Juveniles. At liberty after April 25.
Address MIRROR.

WALTER OWEN. Leading support to Lillian Lewis. Claude Melnotte, Armand Duval, George Darnael, etc. At liberty for next season. Address MIRROR.

London News and Gossip.

LONDON, March 31.

Mrs. James Brown Potter has come and has been seen, but—to put it plainly at once—she has not conquered. She has not even made a success of esteem, and I suppose the stage will have to wait a wee tiny bit longer for its elevation. Everybody who is "anybody," or as many as could be accommodated with seats, turned up at the Haymarket on Tuesday night to see this much-belauded and over-interviewed lady make her professional debut as Anne Silvester in Wilkie Collins' drama, Man and Wife. This play is founded on Collins' story of the same name, and was originally produced by the Bancrofts at the old Prince of Wales' in 1873, when Lydia Foote played the ill-starred heroine. The Haymarket on Tuesday night presented a most brilliant appearance, and everybody was agog with excitement, especially H. R. H., who with a select party occupied the Royal box, and tried to applaud ever and anon.

* * *

I say "tried to applaud" advisedly, for Mrs. Potter had not long commenced business before it became evident that, although terribly in earnest, she was not a little bit like the character she was attempting to portray. Whether it was because of nervousness, incapacity or inexperience I am not prepared to say; but it is a fact that Mrs. Potter over-acted in a way positively painful. She struck the most awkward attitudes, raved, stormed, tossed her hair about, waggled her head, and ever and anon turned up her eyes to such an extent that the whites alone were visible. So strangely indeed did the fair (or rather dark) debutante comport herself that if she had been an Englishwoman she would inevitably have been guyed by the unfashionable but critical portion of the audience, whatever might have been her reception from the gilt-edged division.

* * *

Frequent attempts were, as I have hinted, made by high-toned friends in front to vigorously applaud Mrs. Potter, but these were quietly but firmly checked by the unfashionable minority, who, however, forebore to signify their disapprobation in any other manner. But at the bitter end, when poor Anne Silvester said to her recently paralyzed husband, "Come home!" certain cynics in "the family circle" murmured gently, "Yes; *go* home!" And thus ended the debut from which so much had been expected.

* * *

Geoffrey Delamayn, the villainous athlete who plots the ruin of poor Anne, was splendidly played by E. S. Willard, especially in the last act, where paralysis stops the brute's threatened ill-treatment of his wife. This part was originally played at the Prince of Wales' by Charles Coghlan, who certainly looked much more like an athlete than Willard did. William Herbert, who aforetime acted in New York for a while successfully, resumed the character of Arnold Brinkworth, which he played in the first cast fourteen years ago. Other figures in the revival do not call for detailed comment.

Among the extra fine and large brilliants and fashionables present on this auspicious occasion were (in addition to our Heir Apparent and many great and good American citizens and citizenesses) Alfred Rothschild, Hawley Smart (sporting novelist), Wilkie Collins (blood-curdling ditto), Lady Monckton (the original Mrs. Ralston in Jim the Penman), W. S. Gilbert (smiling, for a wonder), Lawyer George Lewis, Lady Colin Campbell, Oscar Wilde (who is now exceptionally tame), the Duchess of Montrose (who is known on the turf as "Mr. Manton"), and a large consignment of Members of Parliament.

* * *

Mrs. Brown Potter's trial trip has been the theatrical event of the week. There have been changes of bill at some of the West-end houses, but so far novelty has been conspicuously absent. On Saturday night Kate Vaughan's Old Comedy company put on Masks and Faces at the Opera Comique with more satisfactory results than have attended any of their previous efforts at this house. When this company commenced operations we were promised The Clandestine Marriage, The Suspicious Husband, and various other pieces which would have been new to the present generation of London play-goers. Up to now, however, none of these promises have been redeemed. Meanwhile their rivals, the Conway-Farren Comedy company, have already reached London, and have been playing at the Grand with more or less success for a fortnight. By and bye the company go to the Strand (which is opposite the house now tenanted by K. Vaughan and Co.), and they propose to open with The Clandestine Marriage.

* * *

Mynheer Jan has been withdrawn from the comedy, and having failed to find another home is now wandering around disconsolate. At this house on Monday, The Mormon, a new farce which I told you all about when it was recently produced at a Vaudeville matinee, was put into the evening bill with its original cast, save that little Paulton played The MacAlister instead of Fred Thorne.

* * *

Apropos of this piece, a friend of mine who saw it last night says he recognizes it as an adaptation of Burani and Ordonneau's Mon Oncle, a three-act comedy-bouffe, which was produced at the Theatre Cluny, Paris, last October. At the Comedy on Monday The Mormon was followed by The Open Gate, a new one-act piece by C. Haddon Chambers, which may or may not have had some merits, but which was so ill played that none could be discovered in it, even by the log-rollers themselves, which shows that it was played tolerably low down.

* * *

On Wednesday Grace Hawthorne gave a matinee of Frou-Frou at the Olympic, playing Gilberte herself, of course. Miss Hawthorne's conception of the part was good and her execution commendable; but undue restlessness and an extreme rapidity of utterance marred many of her effects. Miss Hawthorne now formally announces that she will shortly produce at the Princess' Sardou's Theodora, and that, "to guarantee as near as possible a production complete in every detail, she has secured the valuable services of Henry Herman." Meanwhile I may tell you that Held by the Enemy will be tried at this house next Saturday afternoon by Charles Warner and company.

* * *

I hear that Edmond Gerson is arranging for the production in New York by the Kiralfy management, somewhere about August next, of one of Sardou's spectacular dramas into which the Alhambra ballet Dresdina and similar effects from Paris, Milan and Madrid theatres will somehow or other be introduced. Arthur Shirley will be responsible for the adaptation, which will probably turn out to be much the same class of piece as the American version of Michael Strogoff—that is to say, a combination of ballet and grand processions, with solid slabs of melodrama chucked in at intervals.

* * *

The newspaper libel crop now being gathered in is unusually fine and large. All sorts and conditions of libel suits have been tried of late, with results in the balance of cases disastrous to both sides. If defendants have as a rule had to suffer in purse—and in one case in person also, of which more anon—plaintiffs have, in the majority of instances, received yet another bitter lesson as to the unwisdom of washing their dirty linen in public. The most sensational of our suits has been that brought by Robert Peck, the well-known turfman, against James Davis, editor and proprietor of *The Bat*, a sporting and theatrical paper which has been run on somewhat lively lines. When the case came on for trial some weeks ago Davis pleaded guilty, and on his promising to pay Peck's costs and publish an apology in several newspapers sentence was deferred. Yesterday Justice Hawkins delivered judgment, and not only sentenced Davis to three months' imprisonment, but fined him £500 into the bargain, with a further penalty of six months' imprisonment in default of payment of fine. Which is yet another proof—if proof were wanting—that though in matters of this sort it is never advisable to say more than you can stand to, it is still less politic to adopt *ad misericordiam* tactics, and that, in short, when the worst comes to the worst, you can't do better than "take it fighting." Plenty of people who fawned upon Davis while he was doing well will no doubt be eager to kick him now that he is down. For my part, I will say that, though I have not agreed with much that Mr. Davis has written, I have always looked upon him as a bright, clever, caustic writer, and I think that very hard measure has been meted out to him.

* * *

At the same court and the same afternoon Heinrich Felbermann, proprietor of a semi-theatrical paper called *Life*, also surrendered to receive judgment for a libel published by him, with regard to one of Lady Colin Campbell's co-respondents. Mr. Felbermann's offense was that he, or someone employed by him, had described the co-respondent in question as "a Cocklolly Bird," whatever that may be; whereas evidence had been brought to show that he was nothing of the sort. Justice Hawkins, in passing sentence, said this was a very different sort of case from the other, inasmuch as there was nothing to show that defendant knew that the statements made in the libel were false. Under all the circumstances the sentence would be that he pay a fine to the Queen of £75. As to which judicial pronouncement I will merely remark, with the common or garden editor who has nothing else to say and dosen't know how to say it, that comment is needless.

* * *

While all this was being done at the Central Criminal Court, a judge and jury in the Queen's Bench Division were hearing the action De Bensaude vs. Conservative Newspaper Company. This grew out of statements which were made in the New York *World* about De Bensaude and his matrimonial relations, and which were then copied into the London *Evening News*. The *World* man subsequently published an apology; but the *Evening News* people never saw it and didn't. The jury gave a verdict for De Bensaude with £200 damages, and the judge metaphorically patted them on the back for their finding, and said it was really a most tremendous libel; all of which doubtless the New York *World* will be very glad to know. The London correspondent of the same paper has, it seems, been falling foul of Mrs. Conover (late of the Olympic Theatre) in his letter published in New York on March 6. I don't know what Mrs. Conover has instructed her solicitors to say, nor do I care; but, whatever it was, give it the most absolute and unqualified denial, and further to threaten the New York *World* with proceedings compared with which the *peine fort et dure* of the old-timers would be on the whole rather a pleasurable experience.

* * *

Then, again, the "Barnstormers' Bible," as some of the irreverent love to designate the *Era*, though it has so far managed to steer clear of the courts, nevertheless secured for its editor a high old apologetic time. A fortnight ago he published an article headed "An Amateur Manager," commenting on Lord Lonsdale's dealings with Cornelie D'Auka with respect to the Violet Cameron combination. Lonsdale's solicitors very promptly came down upon the editor of the *Era* to such purpose that on Saturday he regretted extremely that Lord Lonsdale "should have so entirely misunderstood our meaning," etc, and "trusted that Lord Lonsdale will accept our fullest assurance," etc., and "our sincere apology," etc., and so on. In the same number the unfortunate editor is called upon by the same solicitors (this time acting on behalf of the Hanlon-Lees) to withdraw the statements contained in an advertisement published in his paper some fifteen months previously, and he has "no hesitation in expressing his regret that any statement calculated to give annoyance to so clever a troupe as the Hanlon-Lees should have inadvertently been admitted to his columns." The trouble is that in the advertisement referred to C. Lauri, Jr., charges the Hanlon-Lees with having introduced into their piece, Fantasma—which MIRROR readers will doubtless remember—a boat scene which he (Lauri) claims as his sole invention and property. The Hanlon-Lees deny this claim absolutely, and demand an apology, which, as will be seen, they have got. The same number of the *Era* contains Clement Scott's contradiction of their statements with regard to himself and Grace Hawthorne—concerning which I had something to say in my last letter. The editor says in justification that the paragraph was based on information conveyed to him personally by Sophie Eyre. But to-day the editor of the *Stage* publishes a statement to the effect that Miss Eyre has written to Mr. Scott to indignantly deny that she in anyway prompted or countenanced the paragraph in the *Era* of a fortnight ago as intimated last week by the editor of that journal. From all these things it will be seen that the lot of an editor upon this side of the Big Drink is by no means a happy one.

GAWAIN.

Some Responses.

A short time ago THE MIRROR invited local and travelling managers, the profession generally and its correspondence staff to gather information as to the doings of play-pirates and send the same to this office, from whence it would be disseminated broadcast through the medium of the types. There is hardly a "ten-twenty-thirty" company, except those playing on well-known circuits that are conducted by managers of business integrity, that does not deal more or less in play piracy. That one-half the world does not know how the other half lives may be narrowed in its significance to the dramatic profession; for, while one-half the profession derives a living from the brains and work of the other half, the territory of the northern part of this Western continent is so unlimited that to keep track of the thieves would tax the resources of a Pinkerton's Detective Agency; and the reputable members of the profession—by far the more important half—have no conception of the brazen effrontery with which those managers who gather under the black flag carry on their operations. If all local managers were honest men the occupation of the play-pirate would be gone. But they are not. Many of them are ever-ready with the plea of ignorance. Others say they are imposed upon by forged letters giving authority for the presentation of certain plays. There is truth in but a moiety of these pleas. Almost to a man, these managers console themselves with the reflection, "I'll never be found out." To a certain extent they are not deluded in this; for, as has been said, those interested have no conception of the magnitude with which play-piracy is carried on.

A bold case of piracy came to light this Winter. One of the best known managers west of the Mississippi is Lester M. Crawford, of Topeka, Kas. He manages several theatres, and generally plays standard attractions. Mr. Crawford occasionally visits New York on business connected with his theatres, and usually remains several weeks. On these visits he circulates freely among the exchanges and the other haunts of managers, and is as well acquainted in the profession as any Western manager outside the large cities. And yet this man opened one of his theatres and admitted Louie Lord, a well known barnstormer, who presented Fedora, one of the best known plays of modern production, and the property of Fanny Davenport. In this case the barnstormer was the lesser offender; she could not have presented the play without the connivance of the local manager. Mr. Crawford has not yet risen to make even a feeble explanation of his conduct.

One of the brassiest marauders is A. R. Wilber, who runs two companies. Until recently he confined his operations to the West. This season he has broken ground in New York and Pennsylvania. He is one of the boldest and slickest of play-pirates. His companies bear very pretentious titles, leading the ruralist to believe he is seeing a spick-and-span organization direct from some leading theatre of the Metropolis. Mr. Wilber is not at all particular in the matter of appropriating other people's property. His stolen repertoire is very extensive; he seizes upon anything he can do or half do, and all for the nimble tenpence or its double or treble. He is a magnate among the managers of his class, and is well to do—even boasting of the gains he has made out of the brains and property of others.

C. D. Henry's People's Theatre company, so called, carries on buccaneering in Northern New York and New England, making one and two week stands. One of Manager Henry's guidons bears the inscription: "This is the only ten-cent company that can or dare play Rip Van Winkle." He also announces that his company has played The Private Secretary over 300 times, and boldly puts this line in his dodgers: "The laughing, roaring, screaming Madison Square Theatre success." A Wife's Peril (Mrs. Langtry's play), Divorce, Woman Against Woman and Joshua Whitcomb are among other of this cheeky fellow's appropriations. A correspondent writes: "This company has been in existence three seasons, and the manager is making money. I think he is responsible for a certain sum. It seems as though he might be stopped if local managers were made a party to his stealing." Henry says that he pays a royalty of $12 for every performance of Rip Van Winkle!

One A. J. Sawtelle invades New York and Pennsylvania. A correspondent sends programmes containing the casts of A Celebrated Case, Streets of New York, Monte Cristo, Under the Gaslight, Arrah-na Pogue and The Lancashire Lass. This constitutes only a part of Sawtelle's stolen repertoire. He is an old offender.

A correspondent in Texarkana, Texas, sends the following: "I have run across four or five companies presenting copyrighted plays, but all are things of the past with the exception of the Huntley-Gilbert. Recently this company played here for a week, and presented The Galley Slave, Young Mrs. Winthrop, Under the Gaslight, A Celebrated Case and Streets of New York." Huntley has some prestige in the South and Southwest, but is nevertheless a remorseless pirate.

Nelson Compston has a weakness for Fogg's Ferry, which belongs to Lizzie Evans' repertoire. Miss Evans became Compston's wife when a mere girl, and he utilized her talents to make him a living while he tarried at healing-springs under the plea of poor health. When the scales dropped from her eyes she freed herself from her fetters, and has since made fame and money. This fellow also appropriates Milton Nobles' Phœnix. He manages an ambitious young person called on the bills Nellie Free. The upper-crust of the play-pirates rather despise a manager who holds out the inducement of prizes, and therefore Compston is not rated A1 in the guild.

Ramsay Morris, Rhea's business manager, relates an instance of refreshing assurance that came under his eye in a well-known one-night stand; "Business with the manager called me to the theatre, not the performance. The bill for the night was M'liss—stolen of course. I happened in just as the manager of the company came before the curtain to make a speech. I give his words *verbatim*: 'Ladies and Gentlemen—To-morrow evening Miss Blank will change her bill, and will be seen in Miss Lotta's great play, The Little Detective. I may add that it is generally conceded by both press and public that Miss Blank is vastly superior to Miss Lotta in the leading part.' This was permitted in the theatre of a local manager who considers himself reputable."

Fanny Mountcastle is an "Ohio favorite," and proclaims "a perfect ovation in every city" in that favored State. Among the dozen plays in her reportoire are included Queen's Evidence, Woman Against Woman, A Celebrated Case, Under the Gaslight, Two Orphans, Our Boys, Led Astray and Rosedale. Names of other plays are evidently changed to conceal their identity. Never very prominent, Miss Mountcastle has hitherto been looked upon as at least a reputable woman in her professional dealings.

E. C. Wilson is the manager of Wilson's Theatre company, which makes its forays in Illinois. His thefts include My Partner, The Silver King, Passion's Slave, Queen's Evidence and Davy Crockett. Mr. Wilson's enterprise was displayed in the remark to a MIRROR correspondent: "At ten days' notice I can present any play now on the American stage."

The junior partner of the organization bearing the name of the Basye Davis Ideal Dramatic company was formerly a reputable local manager in Illinois—Leslie Davis. In Birmingham, Ala., in December last, Basye promised A. B. Anderson, Henry Chanfrau's manager, that he would discontinue playing The Octoroon; but he broke his word and is still presenting it. This company has a repertoire of ten or twelve stolen plays.

Warren and George M. Noble run a company with a brass band as a star attachment. It is a small concern, but its repertoire is very pretentious. Of some twenty-odd plays at least three-fourths are stolen. Among them are Young Mrs. Winthrop, The Private Secretary, Fogg's Ferry, Hazel Kirke, Silver King, Banker's Daughter, M'liss and My Partner. These worthies have mistaken Lost in London for Lights o' London, as the Lights is printed with the Lost cast. Hazel Kirke is announced as "originally produced in England under the title of Green Lanes of England. Reproduced in America at the Madison Square Theatre, New York, where it achieved the longest run on record in this country." "Special rates to *scools*" is a prominent line on the programmes. Manager Hohenschuh, of Iowa City, Ia., writes THE MIRROR: "I enclose one of Noble's advance circulars, which was sent to us a few days ago with a request for a week's time. It is hardly necessary to state that these pirates did not get a date here."

During the present week Cora Van Tassel and her company are playing at De Give's Opera House, Atlanta, Ga., and their repertoire includes Fanchon, Uncle Joshua Whitcomb, Esmeralda, Hazel Kirke, The Danites, etc. These plays are private property, and Miss Van Tassel has no right to them. This fact has been so widely published and has become such a well known fact that it is a matter of surprise that such a reputable manager as Mr. De Give should allow his theatre to be used for their presentation otherwise than by the owners or others having authority. Cheap prices prevail with Miss Van Tassel, and she is to play in all the Southeastern or Atlantic seaboard cities this Spring. Messrs. Palmer, Mallory, Thompson and Rankin should join hands and purses and, through the medium of the United States Courts, make an example of Miss Van Tassel and her manager, as well as local managers allowing the presentations in their theatres. The excuse may be made by local managers that their houses are rented and they have nothing to do with what is presented; but this will not hold.

Fannie Francis, a versatile barnstormer and a "Stillwater favorite," cavorts in the Northwest. Her repertoire includes The Galley Slave, The Shaughraun, The Danites, Planter's Wife and Queen's Evidence—all of which recently delighted the denizens of pleasant Stillwater.

A Chat With Mr. Jessop.

"I am working almost altogether in conjunction with Brander Matthews," said George H. Jessop to a MIRROR reporter who encountered him in the lobby of a theatre the other day. "I find that two men do much better work in this business when they act in conjunction than one man can do, no matter how clever he may be. Our last work, you know, was A Gold Mine, for poor John Raymond. His letters to us about the play were most enthusiastic. He had always been anxious to put a touch of pathos into his acting. In our play, though the touch was very slight, still it was prepared for in such a way as not to conflict at all with the character or his work as a low comedy actor. He had before tried several parts that were pathetic, but the public wouldn't accept him, and you can imagine how happy he was at the success of this one little pathetic touch.

"Regarding my other work, I suppose you are aware that Louis Harrison is going to produce a new piece of mine shortly, during his present engagement at the Alcazar, San Francisco. It is entitled The Noblest Roman of Them All. Besides that I have written the libretto of a comic opera, of which Frederic Archer has composed the music, that will probably be produced by the Boston Ideals next season. Its title is Alice, and it is in two acts. The scene is laid in England in King Stephen's time, and the story deals with the adventures of a knight of the period during the disturbed state of the country at that particular epoch. Most of the fun is gotten out of anachronisms. The knight in question, with all his followers, is assailed in his castle by a baron and carried into captivity. The baron makes love to the girl of his heart, a bower-maid, but the piece ends happily with the knight in possession of his sweetheart.

"There is abundant opportunity, as you can readily understand, for elegant costuming and scenery. There is a very good comedy part in the work—a friar of the period—which will probably be created by H. C. Barnabee. This will be the first work of the kind I have ever done."

Mme. Janauschek's Long Season.

"Mme. Janauschek does not close her season until the middle of July," said W. R. Falls, of the tragedienne's business staff, in reply to a MIRROR reporter's question. "The season thus far, especially the last half, has been exceptionally brilliant. We play the remainder of the season in New England and further east and north, going as far as Halifax. It is the intention to give some subscription performances at Bar Harbor, Me., which, as you know, has become such an ultra-fashionable Summer resort. About August 1 Madame sails for Germany, where she will pass a vacation at her home in Darmstadt.

"As to whether Mme. Janauschek will return to the stage, either in this country or abroad, next season, is a question that is unsettled. Considerable pressure is being brought to bear to make her reconsider her determination to retire. Much will depend upon the condition of her health. A recent editorial in the Philadelphia *Ledger*—no doubt inspired by Mr. Childs, her warm personal friend—strongly opposes her retirement. Flattering inducements are held out for her reappearance in Germany. We begin our tour East after the week of May 2 at the Windsor Theatre."

WANTED.

A First-class Comic Opera Co.

For Summer Season at

Uhrig's Cave, St. Louis, Mo.

Address P. SHORT, Olympic Theatre, St Louis.

To the Theatrical Profession

It will be in my way to attend to any COMMISSIONS with which I may be entrusted during my visit to ENGLAND, SWEDEN and GERMANY. I sail about June 1. Highest reference. At present en route with THE SILVER KING Company. Engaged season 1887-88 as Press Agent in Advance, for Geo. L. Harrison's Silver King Company. ARDENNES FOSTER.

Address N. Y. MIRROR.

A BARGAIN.

The property known as Redmond's Grand Opera House, located in Grand Rapids, Mich (population 70,000), in the heart of the city will be sold soon, as the proprietor contemplates removing from the city. This house was built in 1883, at a cost of over $100,000; has a seating capacity of 1,400, 32 complete sets of scenery, furnished with latest style silk plush upholstered chairs and richly carpeted. In addition the block includes three desirable stores and basements bringing an annual rental of $2,500, beside revenues from Opera House proper. Address at once. T. H. REDMOND, Grand Rapids, Mich.

IMPORTANT.

DANIEL HOWARD CLOSE,

Merchant Tailor,

HAS REMOVED TO

139 BROADWAY, NEW YORK.

Cut this out.

COLD IN THE HEAD QUICKLY CURED BY USING The Great Japanese Remedy, COMPOUND MENTHOL POWDER.

Public Speakers and Singers should use this Powder for *Clearing* the *Head* and *Throat* and for *Hoarseness*. At Druggists or by Mail. Price 25 cents. Send 2c stamp for autograph album of famous names. KELLOGG, HITCHCOCK & CO., 24 PARK PLACE, NEW YORK.

I can with pleasure testify to the efficacy of your "Compound Menthol Powder," for I had been suffering with a severe cold and headache the past week, and by the use of the powder was relieved in a very short time.

Rachel Booth

GOETTING'S

Grease Paints

and

FACE POWDERS.

Examined and certified to be strictly harmless by the Physicians to the Actors' Fund of America.

MANUFACTURED BY

E. C. GOETTING, Chemist,

637 8TH AVE., COR. 41ST STREET, NEW YORK

Sole agent for the U. S., W. DAZIAN, 26 Union Square, New York.

FIFTH SEASON

J. C. STEWART'S

TWO JOHNS

COMEDY COMPANY.

Novelties and changes every season.

Time All Filled.

Address A. Q. SCAMMON, Manager.

THE NEW YORK

School of Acting

FRANKLIN H. SARGENT, Director.

LYCEUM THEATRE BUILDING,

4th Avenue and 23d Street, New York, N.Y.

---

842 Broadway, New York.

ROOM 7.

I have opened an office at the above address for the purpose of forming tours for stars and combinations, collecting royalties and arranging with managers for the production of new plays, and am also the authorized agent for the following works: Janet Pride, Led Astray, How She Loves Him, Forbidden Fruit, Formosa, Flying Scud, Elfie, After Dark, Hunted Down, Foul Play, Lost at Sea, Vice Versa, Jezebel, Sui amor, Robert Emmet (new), Jennie Deans, Jessie Brown, Colleen Bawn, The Shaughraun, Arrah-na-Pogue and Fin Mac-Cool.

MRS. R. M. LELAND

GRACE HAWTHORNE.

Sole Lessee Royal Olympic Theatre, London, England.

Also controlling entire English rights for Great Britain of M. Victorien Sardou's celebrated play of Theodora.

Also owner of the English and American rights of an entirely new domestic drama, entitled A Golden Band, by Henry Herman, co-author of Claudian, The Silver King, etc.

Also owner of the entire rights for Great Britain, America, Australia and Canada of Mr. Richard Davey's successful drama, Pan and Virginia, which recently created such furore at the Novelty Theatre, London.

Also owner of the entire rights for Great Britain and part owner of the American rights of that beautiful play, a romance of history, entitled A Royal Divorce, by Mr. John G. Wilson, co-author of Nordeck.

Address all communications in regard to any of the above to W. W. KELLY,

Manager Royal Olympic Theatre, London, Eng.

C. R. GARDINER, Proprietor.

ZOZO, THE MAGIC QUEEN.
ONLY A FARMER'S DAUGHTER.
ONLY A WOMAN'S HEART.
FATE, by Bartley Campbell.
MORIARTY THE CORPORAL.
HE, SHE, HIM AND HER.
THE REGENT'S DIAMOND.
ROSELLE, "not a Farmer's Daughter."

Address, Minnetrista Mansion, Noroton, Conn.

Prosecution will follow unauthorized productions of any the above plays.

1887 SEASON. 1888

Richardson & Foos.

THEATRICAL

PRINTERS & ENGRAVERS.

112 Fourth Ave., New York City.

(Near 12th street.)

GEORGE PATTERSON, - - Sole Proprietor

Most complete show-printing house in the world. None but the best artists engaged. First-class work only at reasonable prices. Estimates cheerfully given.

DIAMONDS

A SPECIALTY.

Fine Watches, Rich Jewelry

BENEDICT BROTHERS,

ONLY STORE, 171 BROADWAY

Corner Cortlandt Street, New York.

THE EAVES

COSTUME COMPANY.

THE OLD STAND.

63 EAST 12TH STREET, NEW YORK.

TELEPHONE CALL, 687 21ST ST.

Defy competition in price, style or workmanship. Managers and the profession generally will find it to their interest to get estimates from this old and reliable house. New wardrobes made up either for sale or hire. The largest stock of Armors, Theatrical and Operatic costumes in the United States always on hand.

COPYING.

MRS. H. A. RICHARDSON.

THEATRICAL COPYIST AND TYPE-WRITER.

24 W. 9th Street, N. Y. (bet. 5th and 6th Aves.)

Mr. Henry Vandenhoff.

ELOCUTION AND DRAMATIC ART.

Address MIRROR.

Phil H. Irving.

Manager Charles A. Gardner's KARL THE PEDDLER co. Time all filled until Jan. 23, 1888. Address as per route.

Lewis Mitchell.

Late Bidwell's Stock Company. At liberty.

Stage Manager. Comedy and Character.

Patti Rosa.

Starring in ZIP and BOB, by authorization of LOTTA.

Miss Clairon.

Ingenue or Singing Soubrette. Florences season 1886-87. At liberty after April 12.

Address MIRROR.

Miss Esther Lyon.

WITH MRS. D. P. BOWERS' COMPANY.

Address MIRROR or En Route.

Ed. H. Van Veghten.

Re-engaged for season 1886-7 with George C. Brotherton's Temple Theatre Opera Company

Permanent address, MIRROR.

THE RESORT OF THE PROFESSION

EUGENE BREHM.

10 Union Square, New York

The choicest refreshments always on hand.

ALSO NOTARY PUBLIC.

THE LITTLE TYCOON.

Owned exclusively and copyrighted by WILLARD SPENSER, the author. His manager has the exclusive right to produce it until Jan. 1, 1888, under "a personal license" that is "not transferable." Any infringement will be dealt with to the full extent of the law.

JAMES OWEN

O'CONNOR

DISENGAGED.

We have every hope of seeing O'Connor a successful tragedian. He is possessed of undoubted ability.—*Daily Standard, London, Eng., Sept 30 1875.*

O'Connor is one of the best Othellos now before the American public.—*New York Mirror Sept 25, 1886.*

Address

JAMES OWEN O'CONNOR,

MIRROR Office, New York City.

1886 SEASON 1887

MRS. LANGTRY,

Accompanied by

Mr. Coghlan and Her Own Company,

from the

Prince's Theatre, London.

Lee Avenue Academy of Music Williamsburgh, March 7, for one week.

1886 - - Season - - 1887

The Natural Irish Comedian,

DAN'L SULLY,

In his new play,

DADDY NOLAN.

Showing an exact reproduction of THE BROOKLYN BRIDGE, with moving car and electric lights.

Under management of

W. O. WHEELER.

Successful Tour of

MR. RICHARD MANSFIELD

in

PRINCE KARL,

E. D. PRICE, Manager.

MERCEDES

MALARINI.

Senona, Portia, Parthenia.

DOWNING'S GLADIATOR CO.

Address Box 781, P. O., New York.

Blanche Seymour.

SOPRANO AND SOUBRETTE.

Kindergarden Co.

AT LIBERTY AFTER APRIL 7.

Excellent Press Notices.

Address 312 East 14th street, New York.

Mark Lynch.

Season 1886-7 with

MRS. D. P. BOWERS' CO.

Address MIRROR.

S. P. NORMAN.

Business Manager Margaret Mather Company.

Address UNION SQUARE THEATRE, New York.

MR. ALFRED AYRES.

224 WEST 15TH STREET.

Author of "The Orthoepist," "The Verbalist," "The Mentor," "The Essentials of Elocution," "Grammar Without a Master," etc.

Elocutionary and Dramatic Instruction.

"Had I my career to go over again, I should consider Mr. Ayres's teaching invaluable. There is no beginner who would not greatly profit by it. He is a master.

"MRS. D. P. BOWERS."

Gabrielle du Sauld.

Light Comedy. Emotional Characters.

AT LIBERTY.

Address 11 E. 29th Street, New York.

S. W. Laureys.

Professor of the Art of Costuming.

781 Broadway, opposite Stewart's.

Maggie Arlington

LEADING BUSINESS.

Address this office.

Will C. Sampson.

COMEDIAN.

B. Innocent Smith in The Commercial Tourist's Bride. AGNES HERNDON CO.

Miss Rosa Cooke.

AT LIBERTY.

Opera, Comedy and Character Parts.

Permanent address, 1231 Tenth ave., New York.

Ethel Douglas.

Emotional, Character and Heavies. Care F. F. MACKAY, 155 West 36th street, New York.

Sydney Chidley.

SCENIC ARTIST.

136 E. 31st Street, New York.

Leona Fontainebleau.

Singing and Dancing Soubrette. Atkinson's Aphrodite. Disengaged for coming season.

Address MIRROR.

Johan G. De Bang.

MUSICAL DIRECTOR.

McCaull's Opera Company No. 2.

Address MIRROR.

Griffith Morgan.

SCENIC ARTIST

Studios and permanent address, 387 Franklin Avenue, Brooklyn, N. Y.

C. W. Dungan.

McCaull Opera Co. 1884 to 1886. Duff Opera Co. 1886-7.

Address MIRROR.

Blanche Vaughan.

Singing Soubrette or Ingenue (Banjo specialty).

AT LIBERTY.

Address care Mrs Jebb, 304 W. 20th St., New York.

Louis De Smidt.

From the Theatre des Galleries St Hubert (Brussels) who has been for the last twenty-four years connected with the best of Opera Bouffe and Burlesque companies, both in France, England and United States, can be engaged as Stage Manager, Season 1887-88.

Address LOUIS DE SMIDT, care of N. Y. MIRROR.

LILIAN OLCOTT

IN

THEODORA.

Address P. O. Box 3082, New York.

America's Brilliant Young Tragedian,

ROBERT DOWNING

under the personal management of

MR. JOS. H. MACK,

in the grandest production ever given of

Spartacus the Gladiator.

Miss Kate Forsyth.

Starring in her great success,

FAITHFUL HEARTS.

Matinees, INGOMAR and LADY OF LYONS.

Season closes middle of April.

Address SAM ALEXANDER, as per route.

Notice to Managers.

All Managers of Theatres are hereby notified that

ANNIE PIXLEY

is the exclusive owner of

M'LISS,

and that in the event of allowing any production of M'LISS in their theatres, they will be prosecuted to the full extent of the law.

ROBERT FULFORD.

Louise Rial.

in

FORTUNE'S FOOL.

"Louise Rial is an accomplished actress. As Coralie she scored an artistic triumph. She is conscientious and finished in her work.—*Cincinnati Enquirer.*

Amy Ames.

At Liberty for Season 1887-88.

COMIC OPERA OR MUSICAL COMEDY.

Address SIMMONDS AND BROWN.

Miss Adelaide Moore.

W. B. MOORE, Manager.

Attorneys, HOWE & HUMMEL.

Address P. O. Box 2904, New York, N. Y.

No other person or persons authorized to transact any business for the above.

Benj. Maginley.

Managers are hereby notified that Benj. Maginley has secured from Mr. W. J. Florence the sole and exclusive right to play his great Irish drama,

INCHAVOGUE.

Season begins in April under the management of CHARLES H. HICKS. Spring time all filled. For time next season address CHARLES H. HICKS, Calhoun Printing Co., Hartford, Ct.

Chas. Erin Verner.

En Tour.

A PERMANENT ATTRACTION.

His SHAMUS O'BRIEN company a pronounced success everywhere. Season booking for 1887-8; best theatres only. Facile Princeps.

W. J. WINTERBURN, Manager.

H. J. Lethcourt.

STAR THEATRE, New York, April 18 till May 14.

DISENGAGED JUNE 4.

Will J. Duffy.

BUSINESS AGENT LIZZIE EVANS.

Season 1885-6 and re-engaged 1886-7.

Address MIRROR.

Flit Raymond.

CONTRALTO. AT LIBERTY.

Address MIRROR.

Edward Giguere.

French Warbler and Double voice Singer. Re-engaged with C. R. Gardiner's ZOZO Co. season 1886-7.

G. Herbert Leonard.

Supporting ROSE COGHLAN as Joseph Surface, Beauseant, Dolly Spanker, Anatole, etc.

Cyril Scott.

EN TOUR.

MR. MANSFIELD'S COMPANY.

W. H. Rieger.

FIRST TENOR.

819 Broadway, New York.

Edward N. Hoyt.

Season 1886-87 with

LOUIS JAMES and MARIE WAINWRIGHT.

Miss Julia Anderson.

LEADING.

Address MIRROR.

William Blaisdell, Jr.

Eccentric Comedy and Vocalist.

BARITONE VOICE.

At liberty June 1. Address MIRROR.

Edwin Booth.

Letters may be addressed care NEW YORK MIRROR.

THOMAS W.

KEENE.

Address this office.

Mr Louis James

MARIE WAINWRIGHT.

Address

L. J. Montimer

7 East 10th Street, New York.

Care Thomas, Sterling & Wylie.

Floy Crowell.

A few open dates for next season.

Per route.

Fanny Gillette.

Address 332 East 17th street, New York.

Ullie Akerstrom.

Under the management of

FRANK CHARVAT.

Address 201 Centre Street, New York, or, as per route.

Beatrice Lieb

in Howard P. Taylor's latest comedy-drama,

INFATUATION.

Address FREDERICK W. BERT, care of H. S. Taylor's Theatrical Exchange, 23 East 14th street, New York.

Charles B. Hanford.

Season 1886-87 with

EDWIN BOOTH.

Address 204 F Street N. W. Washington, D. C.

Kittie Rhodes.

W. R. WARD - - Manager

Address 16 Hoffman Street, Auburn, N. Y.

Frank C. Cooper.

MANAGER OR AGENT.

Disengaged for remainder of season.

Address MIRROR.

Howard Kyle.

With FREDERICK WARDE.

CALIFORNIA SEASON UNTIL JULY 12.

Address as per route.

Miss Ray Briscoe.

As BLANCHE DEL COLMA,

In RONDO, AN AMERICAN PRINCE.

Address en route.

Bessie Byrne

Is prepared to negotiate with managers for Annual Starring season.

Address "The Aberdeen," New York City.

Mark Smith.

CASINO, NEW YORK.

Maurice Drew.

Closed season with KATE FORSYTH, April 9.

DISENGAGED.

Address 16 Charles Street, City, or Dramatic Agencies

Frank Lander

LAERTES BASSANIO, CASSIO, BUCKINGHAM, BEAUSEAUNT, MONTGIRON, etc., etc.

En route. Address MIRROR.

Edward Coleman.

Author of Lambkin's Legacy, Noggs and Squeers, White Wolf, new version of the eminent actor Dominick Murray's famous plays, Escaped from Sing Sing and From Prison to Palace; Kudos (Alf. McDowell's new comedy drama), Hester Gray, etc., will undertake construction of original plays, revisions, dramatizations of novels, adaptations of French plays, etc

Address MIRROR Office.

Miss Ada Boshell.

DIDI in CLIO.

Permanent address 123 W. 20th Street, New York.

Charles T. Ellis

The coming season under the management of

F. F. PROCTOR,

in the comedy drama from the pen of WM. CARLETON, Esq., entitled

CASPER,

THE YODLER.

Represented by

CHARLES A. WING,

Jacobs and Proctor's Opera House, Hartford, Ct.

SYBIL

JOHNSTONE

56 East 11th Street, New York.

Margaret Mather.

J. M. HILL, Manager.

UNION SQUARE THEATRE, N. Y.

Mrs. D. P. Bowers.

All communications to

J. G. RITCHIE, Manager,

23 East 14th street, New York.

W. A. Whitecar.

With JOSEPH JEFFERSON.

Address MIRROR.

Melbourne McDowell

HELD BY THE ENEMY.

EN ROUTE.

California for the Summer.

William Harcourt.

"Mr. Harcourt's insight into the stormy soul of so passionate a lover as Armand showed an intuition which belongs to genius."—*Nashville American.*

AT LIBERTY.

Address Agents.

Frederic de Belleville

in

John A. Stevens' PASSING SHADOWS.

En Route.

Marguerite Saxton.

LEADING HEAVIES.

Legitimate or Modern.

AT LIBERTY.

Address MIRROR.

Mrs. Augusta Foster.

LEADING BUSINESS.

with

EDWIN BOOTH, Season 1886-87.

Wemyss Henderson.

WITH WASHINGTON IRVING BISHOP.

At Liberty May 1.

Manager or Advance Agent.

Address Chicago Opera House, Chicago, Ill.

Emma R. Steiner.

DIRECTOR AND COMPOSER.

Orchestrations of the light operas for sale or rent. Orders will receive prompt attention. Address all communications care of

STEINWAY HALL, New York.

Lizzie Evans.

C. E. CALLAHAN, Manager,

Address Actors' Fund, 12 Union Square, New York.

Adelaide Fitz Allan.

LATE LEADING SUPPORT WITH MLLE. RHEA.

Address MIRROR.

Notice to Managers and Actors

Managers and Actors are hereby respectfully notified that

Fanny Davenport

by duly executed papers produced by the Messrs. Coudert Brothers, at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any attempt making to produce pirated or simulated versions of FEDORA, that firm will be called upon by all legal measures and at any expense to protect MISS DAVENPORT'S exclusive ownership of all its stage rights in FEDORA.

All communications to

EDWIN H. PRICE Custom House.

STILL ALLOWED TO REMAIN ON THE EARTH

And will commence a short Spring season on MONDAY, APRIL 25, 1887.

MR. STANLEY MACY,

The Rising Young American Comedian, and

MISS LAURA DINSMORE,

The talented and beautiful Comedienne, with their excellent company in FRANK W. PAUL'S New Laugh,

C O D

A MUSICAL COMEDY IN THREE ACTS,

Overflowing with entirely NEW AND ORIGINAL SATIRE, SONGS AND MUSIC. Adapted and reconstructed by Mr. FRED. G. MAEDER and Mr. ROBERT FRASER. An entire new programme of songs written expressly for this comedy by Mr. J. E. MITCHELL.

Address FRANK W. PAUL, Westminster Hotel, New York.

WANTED

for

Kimball Comic Opera and Burlesque Co.

and

Kimball Mam'zelle Comedy Co.

First-class Singing and Character Comedians, Prima Donna Soprano, Singing Soubrette, with specialties; good Chorus Singers, both ladies and gentlemen, and a Good Quartette of recognized ability. To reliable artists a long season is offered, including Spring and Summer. Permanent address,

MRS. JENNIE KIMBALL.

Care H. R. Jacobs' Third Avenue Theatre, New York City, or as per route.

CHANGE OF MANAGEMENT.

Grand Rapids, Mich.

(POPULATION 70,000).

POWERS' GRAND OPERA HOUSE

SEATING CAPACITY 1,600).

For time after June 1 apply to

FRED. G. BERGER, Lessee and Manager.

Address until May 10, care Sol Smith Russell, Dorchester, Mass.

Grand Opera House.

WHEELING, W. VA.

O. C GENTHER.....Lessee and Manager.

Managers of first-class attractions that want to play two, three nights or a week in a theatre that does business will address as above. No repertoire or cross-road shows need apply.

NOTICE OF REMOVAL.

On May 1 the Publication Office, Editorial Rooms and Mechanical Department of THE NEW YORK MIRROR will be removed to the iron building 145 FIFTH AVENUE, corner 21st Street, where handsome and commodious quarters have been leased.

Authors of Plays

ATTENTION!

An unusual opportunity is offered all Authors and others

To Have Their Plays Produced for Trial

by an organized professional stock company.

AUTHORS' PRODUCTION SYNDICATE,
868 Broadway, New York.

NOTICE.

Mrs. Theresa Vaughn Mestayer

owns the sole and exclusive right to the Satirical, Lyrical, Society Lampoon, entitled

TOBOGGANING.

This will warn all depredators and those who contemplate a literary piracy of TOBOGGANING that Mrs. Theresa Vaughn Mestayer duly holds, under letters patent of the United States Government, the theatrical apparatus used in the play TOBOGGANING in addition to the complete copyright of the play. Any performance of Mrs. Theresa Vaughn Mestayer's play or any play in imitation of TOBOGGANING or its title, or any infringement on the legally issued patents, will be a violation of the United States laws, and will be prosecuted with promptness and severity.

HOWE & HUMMEL,
Counsel for Mrs. Theresa Vaughn Mestayer.

JOHN P. SLOCUM, Manager.

Portsmouth Opera House.

PORTSMOUTH, O.

Entirely new and modern in all its appointments. Large stage, full set of standard scenery Seating capacity, 1,500. To be opened on or about May 1, 1887. Population of city 15,000. Wanted, a first-class attraction for grand opening week. Address W. A. McFARLIN, Secretary Portsmouth Opera House Co., Portsmouth, O.

FRANK JONES' GREAT LAUGHING PLAY OF SI PERKINS OR "THE GIRL I LEFT BEHIND ME"

GIPSY ENCAMPMENT BY MOONLIGHT, THE PUGHTOWN FARMERS BAND, THE COUNTY FAIR, A REAL THRESHING MACHINE AT WORK, APPLE PARING BEE, THE BIRTH DAY PARTY, ZARA

Pennsylvania Greets with Crowded Houses

ULLIE AKERSTROM

DURING THE QUIET SEASON OF LENT.

While other companies are resting we continue to do big business.

RENAH, THE GYPSY'S DAUGHTER,

A GREAT SUCCESS!

Standing-room only on every second presentation.

MR. H. C. MINER'S AMUSEMENT ENTERPRISES.

General Offices, People's Theatre, New York.

MR. H. C MINER.....Sole Proprietor and Manager.

Miner's People's Theatre,
Miner's Brooklyn Theatre,
Miner's Newark Theatre,
Miner's Dramatic Directory.

Miner's Zitka Company,
Miner's Silver King Company,
Miner's Bowery Theatre, New York,
Miner's Eighth Avenue Theatre, N.Y.

Address all communications to H. C. MINER, Telephone Spring, 67; Cable, Zitka, N. Y.

Madison Square Garden.

Every afternoon at 2 and evenings at 8 P. M. Doors open an hour earlier.

P. T. BARNUM'S

GREATEST SHOW ON EARTH, combined (for this city only) with

FOREPAUGH'S

GREATEST OF ALL GREAT SHOWS.

Now presenting together the monster united Roman

HIPPODROME.

With all its Thrilling and Daring Races.

Terrific Roman chariot racing.
Thrilling Roman double-team racing.
Wild, dashing male and female jockey races.
Daring and fearlessly rapid hurdle racing.
Monster elephant races.
Picturesque camel races.
Funny clown sulky races.
Lovely lady jockey races.
Monkey jockey races.

Engagement and first appearance of

CAPT. PAUL BOYTON.

Wonderful aquatic feats twice daily conjointly with the Beckwiths, champion swimmers.
Perilous performances on the flying Gymnasium.
Three Rings, Double Menageries, Museums, etc., and Grand Roman Racing Circuit
A Double Programme of Over 100 Acts.
King Theebaw's Wonderful Hairy Family.
The Boxing Elephant, John L. Sullivan.
William Henry and Agnes Beckwith, the Celebrated Champion Swimmers.
Blondin, the Horse Tight-Rope Walker.
The Silbon Troupe of Aerialists.
Mme. Garretta and her 50 Trained Doves.
Jumbo's Life-like Reproduction.
Alice, Jumbo's Widow, and his Big Skeleton.
Somersaulting Jack, the Dog Gymnast.
Combined Herds of 60 Educated Elephants.
Elephant Band of Musicians.
Chinese Princess, with small feet.
Wonderful Two-Headed Cow.
The Giant Horse, "Nebo."
300 Performers, 1,000 Novelties, 100 Acts.
Positively no free tickets to anyone.

Everyone should be seated before the grand Hippodromatic entree, which occurs at 2 and 8 P. M. sharp every day.

General Admission to Everything, 50c. (4th ave. side); Children, half-price. Reserved seats, $1 (Madison ave. entrance). Private Boxes, six chairs, $12; single box seats, $2. Box office open daily from 9 to 4 P. M.

1887 IMPORTANT ANNOUNCEMENT 1888

Theatre Vendome

NASHVILLE, TENN.

J. O. MILSOM - - - - - Lessee and Manager

Now in course of construction. Built on ground floor. Will be finished Sept. 15. Situated on Church Street, half way between the Nicholson and Maxwell Hotels—two of the principal hotels in the city. When completed will be one of the handsomest, best equipped theatres in America. All the modern improvements. Heated with steam, lighted by electricity.

SEATING CAPACITY, 2,000,

SIZE OF STAGE---Depth, 45 feet; Width, 70 feet; Height, 70 feet

SCALE OF PRICES---25c, 50c., 75c., $1.

J. B. McELFATRICK & SONS, Architects.

FOR TIME, address

J. O. MILSOM, Nashville Tenn.,

Or, H. S. TAYLOR, 23 E. 14th St.; W. W. RANDALL, 1215 Broadway, New York.

AMERICAN TOUR.

MR.

WILSON BARRETT,

MISS EASTLAKE

AND HIS

London Princess' Theatre Co.

IN

Hamlet, Claudian, Clito, Chatterton, Clerical Error and Color Sergeant.

St. Louis, Jan. 10, week; Louisville, 17, week.

JOHN COBBE, Manager.

WARNING.

MR. JAMES O'NEILL having purchased the late Charles Fechter's version of

MONTE CRISTO

from Mr. John Stetson, the validity of whose title and right to the play have been sustained by the United States Courts, the performance of Charles Fechter's version of MONTE CRISTO by any person other than

JAMES O'NEILL

will be a flagrant violation of the law, and the transgressor who performs the same, and any person therein aiding, will be prosecuted with the utmost rigor.

HOWE & HUMMEL,
Attorneys for James O'Neill.

Tony Pastor's Great Show

Will appear for

ONE WEEK ONLY at the HOWARD ATHENÆUM,

BOSTON, MASS.,

Monday, April 11.

TONY PASTOR AND A GRAND COMPANY.

STILL IN THE LEAD!

Sosman & Landis

SCENIC STUDIO,

236 and 238 S. Clinton Street,

CHICAGO, ILLINOIS.

The Largest and Best Equipped in the United States.

Everybody pronounces our scenery the brightest, handsomest and most realistic they see.

To accommodate our increasing Eastern trade, we have opened an office at No. 11 East 14th street, New York, in charge of Mr. H. C. Barrow, who has long been identified with us, and has had large experience in this class of work. He will personally visit anyone desiring work in our line and give ideas for constructing stages, etc., that will save owners a great deal of money. Don't fail to get our estimates.

WANTED.

A GOOD OPERA COMPANY,

in QUINCY, ILL.,

to play one or more weeks at

CHEAP PRICES,

during May and June. Good times and a profitable engagement assured. For further information address

P. A MARKS, Opera House, Quincy, Ill.

N. B. I furnish a good orchestra.

CHARLESTON, S. C.

Academy of Music.

MRS. JOHN E. OWENS,

Sole Owner and Manageress.

All business letters having reference to season 1886-87 may be addressed to

MRS. JOHN E. OWENS,
Towsontown, Md.

OPEN TIME.

Jacobs and Shaw's Opera House

TORONTO, ONT.

Time open for first-class attractions as follows:

Weeks of April 29, May 2 and 9.

Address H. R. JACOBS, Third Avenue Theatre, New York.

MAX FEHRMANN.

MUSICAL DIRECTOR.

At Liberty After May 1. Stationary Engagement Only.

MY RECORD—Four seasons at Tremont Opera House, Galveston (Stock days). Seven seasons with Milton Nobles. Four Summer seasons with Soldiers' Home Stock Co., Dayton, Ohio.

Composing, Selecting and Arranging Music for Dramas a Specialty.

Address MAX FEHRMANN, 359 Court street, Brooklyn, N. Y. (first bell.)

ALCAZAR THEATRE.

SAN FRANCISCO, CAL.

THE HANDSOMEST THEATRE IN THE CITY. SEATING CAPACITY, 1,050.

Stars and Combinations

Please address

WALLENROD, OSBOURNE AND STOCKWELL, Managers.